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ABSTRACT

This document contains a resource guide designed to help teachers plan programs of literature study for students at all grade levels, and "Broward County's K through 12 Continuum for the English Language Arts," which is a statement of general goals in English considered appropriate for students to work toward during their school years. Goals are grouped into strands within the continuum and sequenced to help teachers in designing individual student programs. Each page of the guide is numbered to correspond with an item in the continuum. The goal is restated and its relevance to the study of literature is explained in the "Concept" section. The "Instructional Activity" section contains ideas and activities for teachers to help students master specific goals. The resources listed are widely used student and professional texts. (LL)

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literature

teacher's resource guide

The School Board of Broward County, Florida

Benjamin C. Willis, Superintendent of Schools

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CS 200 545

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INTRODUCTION

These pages constitute a resource guide for teaching literature. They accompany and expand on the items in the literature continuum, which is reprinted at the beginning of this guide.

The continuum is a sequence of goals in literature for students in grades K through 12. Because any sequence of goals for English must be partly arbitrary, you may wish to argue with the placement of some items within a strand. It is not asserted that this is the only sequence possible, but that it is a defensible one for structuring a literature program. There is in each strand a development from simple to complex which parallels the maturing interests and improved reading ability of students.

Because it is impossible to say at just what time each goal will be appropriate for any student, it is impossible to interpret the continuum in terms of grade levels. Obviously, the first item in each of the three strands may not apply to each student in the kindergarten; besides, students will vary in their rate of progress along any one strand. The teacher's job at any grade level is to diagnose the present accomplishment of students and to provide learning experiences which will assure continued growth in the understanding and appreciation of literature.

Each page is numbered to correspond with an item in the continuum. The goal is restated. (For the Literary Forms strand the complete goal would be "understands and enjoys myth, folk tale," etc.) The relevance of each goal to the study of literature is explained in the Concept section. Under Instructional Activity are ideas and activities which teachers can use to help students master the specific goal. The resources are student textbooks, may of them state-adopted, and professional texts in which additional information and instructional materials can be found. The resource items on each page refer you to a reference list at the back of the guide.

It is assumed that literature as a humane study in the curriculum needs no defense. It is meant, first of all, to provide delight for all students and, in addition, to produce a deepening insight into what it means to be human. The study of literature will achieve these goals only if there is a sustained, planned program. The direction for a program is here. Teachers at all levels should see through these pages how they may contribute to a continuum of literature instruction.

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PREFACE

This resource guide for the teaching of literature has been published to help teachers plan programs of literature study for students at all grade levels. It is one of three guides which accompany Broward County's K through 12 Continuum for the English Language Arts. Other guides are available for teaching composition and language.

The Continuum is a statement of general goals in English which are considered appropriate for students to work toward during their school years. Goals are grouped into strands within the Continuum and sequenced to help teachers in designing individual student programs.

These pages present the kinds of instructional activities that will help students achieve their goals. Explanatory material for the teacher and suggested resources are also included.

Arthur S. Healey

Supervisor of Language Arts

A K I N D E R G A R T E N T H R O U G H G R A D E 12

C O N T I N U U M

F O R

L I T E R A T U R E

LITERARY CONCERNS Man is a questioning animal. His simple curiosity about the objective world becomes a subjective interest in himself and widens into a concern about his relationship to a complex universe.	1a Prefers classical myths which satisfy his curiosity about the natural world	2a Accepts the simple characters and wondrous content of fairy tales	3a Enjoys stories in which animals display human characteristics
LITERARY SKILLS The natural skills necessary to appreciate a simple story must be added to, developed, sharpened, and strengthened to insure the student's continuing participation in a rewarding literature experience.	1b Recognizes the sequence of a narrative	2b Forms mental images in response to language	3b Identifies with the different characters in a story
LITERARY FORMS As the reader matures he becomes capable of coping with the significance of increasingly more intricate and controlled literary works. He should read examples of the following forms:	1c MYTH - a tale of ancient or primitive peoples, usually involving their gods and goddesses or embodying their explanation of natural phenomena	2c FOLK TALE - a story handed down traditionally, whether by word of mouth or the written page, and that has become part of the store of tales of a particular people	3c LEGEND - a legend differs from a folk tale in that it has a nucleus of fact or a supposedly historical basis. Time embroiders legends so that they become romantic and largely imaginative stories

4a Begins to value legend and biography above fanciful literature	5a Forms simple moral judgments about the outcome of stories as in fables	6a Enjoys reading and comparing stories about the family circle	
4b Distinguishes realistic elements in a story	5b Visualizes possible outcomes of a story	6b Sees the relationship between different characters in a story	
4c FAIRY TALE - the fairy tale is a kind of folk tale in which the elements of magic and enchantment predominate	5c FANTASY - a literary work in which the imagination is given full play. It is a picture of life as it could never be. Tales of faries, idealized worlds, and the cartoon Disney world are all fantasy	6c FABLE - a short narrative which explains a moral truth or principle by means of a story	

	7a Takes pleasure in humorous stories based on paradox and exaggeration	8a Shows interest in discussing questions of motivation and plot sequence in narrative	9a Appreciates man-versus-nature as a common literary theme
	7b Responds to rhythm and rhyme in verse	8b Recognizes the plot	9b Discovers the theme or central purpose of a literary work
	7c TALL TALE - narratives of legendary heroes of the American frontier. They are characterized by exaggerated descriptions and fantastic events	8c NONSENSE VERSE - makes absurd assertions. It often uses jingly rhymes and non-existent words, thus combining pleasant, orderly sounds with absurdities that frustrate the intellect	9c LIGHT VERSE - poetry written in the spirit of play. It may be wittily intellectual or naive and fanciful. It often employs novelty of form, puns, and other word play

10a Develops an interest in the strange, the mysterious and the supernatural as portrayed in literature	11a Uses literary characters to help develop ideas about the meaning of physical and moral courage in his own life	12a Chooses to read literature in which the search for personal identity is a significant theme	
10b Visualizes the physical setting of a literary work	11b Identifies the conflict in a story, play, or novel	12b Identifies the climax in a story, play, or novel	
10c NARRATIVE POETRY - verse that tells a story in other than dramatic form. It uses the same devices, such as setting, exposition and mood, that one finds in short stories	11c SHORT STORY - narrative prose fiction shorter than the novel. Usually employs fewer characters than the novel, and focuses on a single conflict whose resolution reflects a single theme	12c JUNIOR NOVEL - a transitional form which prepares students for appreciation of the adult novel. It is not complex, and its youthful protagonists are placed more or less on their own in precarious situations	

	13a Clarifies his own ethical standards and personal goals through reading biography and other appropriate literature	14a Relates his own adventurous dreams to the theme of the journeying hero in literature	15a Wants to read stories about heroes who intrepidly pursue an ideal
	13b Identifies the atmosphere	14b Traces suspense building details in a literary work	15b Recognizes whether characters are fully realized or are representatives of a type
	13c BIOGRAPHY - the written history of the life of an individual. The best modern biographies avoid hero worship, and aim at a high degree of accuracy, identify and balance as well as literary merit	14c BALLAD - a simple narrative told lyrically. It employs four-line stanzas, often with a refrain. It treats of love, adventure and the supernatural and includes many homely details	15c EPIC - a long, serious narrative poem, dealing with heroic figures and written in an elevated style. It is usually set in a great period of a nation's past

16a Develops interest in reading stories about adolescents as a means of judging his own peer relationships	17a Looks to literature for insights that help him relate sympathetically to his elders	18a Appreciates the value of literature about social injustic for developing his own social conscience	
16b Judges the authenticity of dialogue in literature	17b Traces and explains changes in fictional characters	18b Identifies point of view literary works	
16c LYRIC POETRY - short poems with a single speaker who primarily expresses personal thoughts or emotions about a subject	17c NOVEL - a fictional prose narrative of substantial length. It develops several characters in depth, and makes use of subplots in building its theme	18c INFORMAL ESSAY - expresses the writer's personal views. It is intimate and imaginative, and contains elements such as digressions, whimsey, humor and fantasy	

	19a Uses reading to form ideas about the threat and promise of modern technology	20a Examines literature to justify an instinctive belief that love should be the universal principle of life	21a Enjoys novels, essays, and poems that reflect the author's musings on the puzzling dimension of time
	19b Identifies tone in literary works	20b Distinguishes the major types of literary works: short story, novel, poetry, biography, essay, and drama	21b Evaluates an author's skill in techniques of foreshadowing
	19c DRAMA - uses dialogue to evoke an emotional response. Its intensity is achieved through direct presentation on the stage. Its main divisions are tragedy and comedy	20c DIARY - a daily record of events, usually personal in character. Diaries are often interesting for their information about events of the period or for their revelation of the author's character	21c PARABLE - a type of fable in which the story has two senses, one illustrating the other by analogy. Its object is to persuade or to convince

22a Uses literature to gain perspective and an understanding of the question of evil in the universe	23a Studies the stance of different literary characters toward death as an aid to shaping his own attitude toward it	24a Looks to literature as a resource for formulating a consistent philosophy of life	
22b Perceives cause and effect relationships in narrative poetry, prose fiction, and drama	23b Recognizes the devices of allegory and allusion in literary works	24b Sees example of symbolism in literary works as a way of understanding their meaning	
22c ALLEGORY - a narrative in which the characters or incidents symbolize moral or ethical ideas. Its chief devices are personification and metaphor	23c FORMAL ESSAY - expresses the author's personal views. Usually critical, biographical or historical in subject and careful and logical in treatment	24c FREE VERSE - rhythmical lines varying in length, adhering to no fixed metrical pattern, and usually unrhymed. The flow of the verse rises and falls irregularly with the thought or emotion	

	25b Recognizes examples of irony and satire in literary works as a way of understanding their meaning	26b Explains the function of figurative language in specific literary works	27b Relates the elements of versification to the total impact of a particular poem

28b Uses a knowledge of structure and form to evaluate the quality of specific literary works	29b Recognizes some characteristics of style in the work of selected authors		

A KINDERGARTEN THROUGH GRADE 12

RESOURCE GUIDE

FOR TEACHING LITERATURE

LITERARY CONCERNS

Man is a questioning animal. His simple curiosity about the objective world becomes a subjective interest in himself and widens into a concern about his relationship to a complex universe.

GOAL	Prefers classical myths which satisfy his curiosity about the natural world	CONCEPT	The natural world is mysterious to the child. Simple myths supply answers to his common curiosity about "how things began." Although these stories lack the exact scientific explanations available today, they are a response to the human need for imaginative stimulation; they delight by providing mystery, suspense, and excitement.

INSTRUCTIONAL ACTIVITY

Begin the enjoyment of myths by emphasizing that people today are very concerned with the world around them. Why else the Apollo flight to the moon or the undersea explorations of Jacques Cousteau? Ask students to imagine they know as little about the earth as they do about the moon or about the other planets. What are some questions they would naturally have? List these, making contributions of your own so that questions like the following are included:

1. Where did fire come from? (Myth of Prometheus)
2. What causes storms at sea? (Aeolus, God of the Wind)
3. What makes the seasons? (Persephone and Ceres)
4. What causes thunder? (Zeus and his Thunderbolts)
5. What makes the sun rise? (Apollo and his Chariot)

Retell one of the classic myths or read a simple version of it, or present it by filmstrip and record to illustrate the kinds of explanations earlier ages gave. Then let the students make up their own mystic explanations for the other questions. Record these on tape or type them to begin a class anthology.

Use as many media as possible to tell the ancient answers to these questions: tapes, records, filmstrips, illustrated books, your own dramatic talents, etc.

Here are some other topics for student myths:

Why does the earth rotate?
Why do dogs bark?
Why does the rabbit have a fluffy tail?
How did the zebra get his stripes?
How did the horse get his mane?

RESOURCES:

Along the Sunshine Trail (Singer, gr. 4) pp. 202, 206
Across the Blue Bridge (Singer, gr. 5) p. 3
The Roberts English Series (Harcourt, gr. 6) p. 96
Projection in Literature (Scott, Foresman, gr. 7) p. 394
Counterpoint (Scott, Foresman, gr. 8) pp. 432-454

CONCEPT	In the child's world the imaginative and the real are intertwined and he accepts the marvelous naturally. The lack of complexity of the characters of fairy tales and the wondrous content of the stories make them literary fare which he welcomes with keen enjoyment.	GOAL	Accepts the simple characters and wondrous content of fairy tales

INSTRUCTIONAL ACTIVITY

The characters in fairy tales are flat, one-dimensional; they are all-good or all-bad; they represent virtue or evil. Ask students to answer such questions as:

What was Cinderella like?
How would you describe Prince Charming?
Why did you like Goldilocks?
What did Cinderella's mother look like?
How do you picture the Wicked Queen?
Why might you be afraid of The Three Bears?

Young students can come to see that goodness is usually equated with youth and beauty and evil with age and ugliness. To emphasize the simple contrast of character in these stories make a class list of "Good Guys" and "Bad Guys" from fairy tales read in class.

Let groups of students dramatize stories to get a feel for the characters and an appreciation of the simple plots. First have the stories pantomimed, if possible, in accompaniment to pretaped dialogue. Costumes can be made out of paper and designed to help explain the character's part in the tale.

Show pictures to represent "the happy home," "the unhappy home," "the threatening monster," or "objects with magic powers." (All these are elements in fairy tale motifs.) Have students use the pictures as starting points to compose an original fairy tale.

Start a collection of student-made hand puppets of stereotyped fair tale characters. Favorite tales can be told and retold with these by different students throughout the year.

RESOURCES:

Skylines (Singer, gr. 1) pp. 137-146
City Lights (Singer, gr. 2) pp. 129-135
The Sounds of the Storyteller (Holt, gr. 3) pp. 82-101
Windy Hills (Singer, gr. 4) pp. 86-91, 103-109
The World of Language (Follett, gr. 4) pp. T48-T51

GOAL	Enjoys stories in which animals display human characteristics	CONCEPT	Children endow their dolls and other playthings with human qualities and characteristics. They do this, too, with the animals they love. Stories in which animals talk and act like people furnish the child with particular delight.

INSTRUCTIONAL ACTIVITY

Ask class members to talk about their pets. Let them tell anecdotes about funny or stupid or unusual things they have done; have them fill in the blanks in the following sentence with one-word adjectives:

My pet, (Name), is _____ and _____.

Read aloud any sentences that contain adjectives describing character traits or behavior. Ask whether animals and human beings ever behave in similar ways.

Review some simple folktale like "The Three Little Pigs" or one of Aesop's fables and stimulate comparisons between these literary animal figures and human beings. Add to the list through discussion and extended reading.

Children could use their knowledge of animal traits from the real and the imaginative worlds to complete comparisons like those listed below. How many original ones can they add?

sly as a	(fox)
gruff as a	(bear)
patient as a	(spider)
slow as a	(turtle)
scared as a	(rabbit)
quiet as a	(mouse)
proud as a	(peacock)
mad as a	(hornet)
busy as a	(bee)
faithful as a	(pup)

RESOURCES:

"Little Owl" Reading, Time Library (Holt)
Adventures for Readers (Harcourt, gr. 7) p. 161
5 American Adventures (Harcourt) p. 113
Much Majesty (Harcourt) p. 227

CONCEPT	As the child matures he begins to reject the completely improbable. He starts to ask "Was he real?" "Did it really happen?" He begins to enjoy legend with its real heroes in imaginative stories, and to relish simple biography about people who "really" lived.	GOAL	Begins to value legend and biography above fanciful literature

INSTRUCTIONAL ACTIVITY

Students can begin to develop an historical sense and to increase their pride in the American heritage by identifying heroes who have become lengendary. Distribute copies of an American history textbook and have class members scan the index for names of figures about whom there is some well-known anecdote, e.g., George Washington, Abraham Lincoln, Davy Crockett, Johnny Appleseed, Dan'l Boone, etc. Ask to have the anecdotes retold; make your own contribution to be sure likely lengendary incidents are included.

Read accounts of these famous people in the history text and compare them with storied versions of their deeds in school literature anthologies and library books. Discuss questions such as:

> Do the stories and historical records contraduct each other about the human traits of the characters?
> Are there any events in the stories which could not have happened? Why?
> How are legends different from history? (They use exaggeration as a literary device.)

Recall the types of incidents that occur in TV programs about unusual people who live in realistic settings, e.g., Superman, Batman, etc., and determine why these are not legendary characters. (They have no basis in history and they perform deeds.)

Since legends generally have little or no plot and consist of a series of episodes illustrating the qualities of the hero, and since they belong to the people, students can further develop legends by adding their own episodes.

Boys who are mature enough to have a serious interest in sports may pick their favorite sports hero of the day and "spin their own yarn" about his great deeds on the field.

RESOURCES:

Pecos Bill (Whitman)
John Henry and His Hammer (Knopf)
The Legends of Paul Bunyan (Macmillan)
The World of Language (Follet, gr. 3) p. 74
Childrens Literature in the Elementary School (Holt) p. 554

GOAL	Forms simple moral judgments about the outcome of stories as in fables	CONCEPT	The growing child begins to judge motives and actions--"Was it right or wrong?" "Fair or unfair?" "Was he greedy? Selfish?" The fable and the parable,personifying abstractions of good and evil, allow the child to form judgments. They also present to him, in simple form, the use of symbol and allegory.

INSTRUCTIONAL ACTIVITY

The parable, like the fable, is a simple literary form -- an anecdote illustrating a moral lesson. Children can enjoy hearing such stories told or read aloud and applying them to the questions listed in the concept space above.

Explain that in Western culture the Bible is the richest source of parables. (The Gospel of Luke contains thirty.) Some students may be able to recount one or two of the more famous ones.

Ditto a simple version of "The Good Samaritan"(Luke 10:25-37) using perhaps as a title "Who Is My Neighbor?" Read it aloud to or with the class. Also read them the selection from the King James Version to continue or begin their familiarity with the literary language of that text.

Select students to practice and mime the story before the class. Consider with them what kinds of gestures, looks, or actions would clearly dramatize such characters as a villain, a hero, a victim.

Ask students to imagine a parallel incident in today's world. Let the class as a whole or in groups compose a modern parable on the same theme. Write it down and distribute dittoed copies.

Other parables, e.g., "The Prodigal Son," (Luke 15:11-32) might be treated in a similar way but extending the dramatization by adding dialogue.

RESOURCES:

Projection in Literature (Scott, Foresman, gr. 7) p. 365
Sounds of a Young Hunter (Holt, Rinehart and Winston, gr. 5) pp. 177, 358
The Roberts English Series (Harcourt, gr. 7) p. 103
Exploring Literature (Houghton-Mifflin, gr. 8) p. 500

CONCEPT	As adult relations in the public world become more complex, the central social group in most literature attractive to children comes to be the family. Stories and poems about the home circle extend the child's experiences and permit him to make comparisons between literary works with wimilar backgrounds.	GOAL	Enjoys reading and comparing stories about the family circle

INSTRUCTIONAL ACTIVITY

Arrange for students to examine advertisements in magazines and catalogs looking for family pictures used to sell a product. Cut the pictures out and make a bulletin board display. This should help to develop some idea about the importance of the family as an institution.

How many TV shows can students identify in which the events center around family relationships: "My Three Sons," "Julia," "Family Affair," "My World and Welcome To It," etc. List the family role or relationship of each character in these stories; draw attention to the differences among them.

How many members in each family?
Does the family have a pet?
What men are in the family? What women?
How many parents are there? Children?
How does the family make money?

Read a wide selection of family stories in adopted literature anthologies. Let students identify their favorite family characters and make rod puppets representing them. Using the puppets students can mix characters from each different story to create new families and develop simple scenes in which each character keeps his original personality traits.

RESOURCES:

Sounds of a Young Hunter (Holt) p. 172
Sounds of a Distant Drum (Holt) p. 108, p. 181
Kings and Things (American) p. 26
Launchings and Landings (American) p. 113
Much Majesty (Harcourt) p. 38

GOAL	Takes pleasure in humorous stories based on paradox or exaggeration	CONCEPT	Children find cause for laughter in the cheerily described paradoxical situation or the odd and exaggerated event. Later on they encounter paradox and exaggeration as ingredients of irony and satire.

INSTRUCTIONAL ACTIVITY

The "Little Audrey" stories are part of children's own folklore. They love creating them and collecting them. These vignettes actually contain, in vivid form, the elements of paradox and exaggeration that the students will encounter in short stories such as "The Night the Bed Fell," "The Celebrated Jumping Frog of Calaveras County," and "Ransom of Red Chief."

1. Read the class a couple of Little Audrey stories. /Little Audrey's brother was a jailbird. One time when he was up for three years he broke out of jail. The sheriff looked and looked for him, but he couldn't find him anywhere. After about a month the sheriff decided to put the bloodhounds on the trail. And that made Little Audrey just laugh and laugh, 'cause she knew all the time that her brother was anemic./

/One day Little Audrey and her mother were driving along when all of a sudden the car door flew open and Little Audrey's mother fell out. Little Audrey just laughed and laughed, 'cause she knew all the time that her mother had on her light fall suit./

2. Give the class an opener, and ask them to invent, collectively, the rest of the tale. /Once upon a time Little Audrey got lost on a desert island. Along came a big bunch of cannibals and kidnapped her...../

3. Ask each member of the class to write a Little Audrey story of his own or to write one he has heard somewhere else.

4. Read these contributions aloud, helping the class to notice that the humor lies in the contrast between the realistic details and the fantastic exaggeration of the conclusions drawn from them.

5. As the students go on to read their short stories, help them to notice, in stories told with a seemingly straight face, the exaggeration and fantastic implausibility that makes them funny.

RESOURCES:

American Literature, Themes and Writers (McGraw Hill, gr. 11) p. 273
Adventures in Modern Literature (Harcourt, Brace) pp. 94-126
Insights into Literature (Houghton,Mifflin) pp.387-394
The Lighter Side (Scholastic Press Kit)

CONCEPT	GOAL
The energetic nature of children finds its reflection in tales full of movement. Young people begin, with these stories, to seek to know not only what happens next, but why. Their interest in motivation begins to develop.	Shows interest in discussing questions of motivation and plot sequence in narrative

INSTRUCTIONAL ACTIVITY

The simplicity and directness of Greek myths offer an excellent opportunity to the teacher to prove that the events in a story grow out of the motivating desire of the protagonist, and that, once the events have been set in motion, they move ahead in inevitable sequence.

1. Read Midas. What motivates him? (Greed...the desire for gold)
   What happens? (Bacchus grants his wish to have all he touches turn to gold. His surroundings, his food, even his daughter turn to gold. It is inevitable that he should beg to be released from this power.)

2. Read Arachne. What motivates her? (Pride...she believes she can spin more beautifully than Athene.)
   What happens? (Athene challenges Arachne, who persists in trying to prove her skill. Athene, naturally, is outraged and changes her into a spider so that she may weave to her heart's content.)

3. Read Narcissus. What motivates him? (Vanity...he is in love with his own beauty and stares at his reflection in a pond, refusing Echo's love.)
   What happens? (He is transformed by the gods into a flower at the river's edge, so that he may admire himself forever.)

4. Read Pandora. What motivates her? (Curiosity.)
   What happens? (She is so curious that she opens a chest that the gods have told her to leave closed. She releases sufferings and troubles that spread over the world.)

This unit should precede the reading and analysis of short stories or novels, so that the technique which is easy and obvious here may be applied more subtly to other works.

RESOURCES:

Studies in the Short Story, Vol. I (Singer) p. 157
Focus: Themes in Literature (McGraw Hill, gr. 7) p. 1
Stories to Enjoy (Macmillan)
Literature I (Holt) p. xiii
A Book of Myths (Macmillan)

GOAL	Appreciates man-versus-nature as a common literary Theme	CONCEPT	The young child's interest in animals widens into an interest in all of nature. This interest will expand and deepen as the student follows the theme of man in realtion to, in conflict with, and adapting to his natural surroundings.

INSTRUCTIONAL ACTIVITY

1. Read The Island of the Blue Dolphins to the class. (The film 'The Loon's Necklace,' is an excellent motivator, and could be shown at the beginning of this unit and also at its conclusion.)

2. Projects which children can do in correlation with the reading of this book:

   a. Assign books with similar themes to interested students who volunteer.
   Examples: Burnford, The Incredible Journey — Heyerdahl, Kon-Tiki
   George, My Side of the Mountain — Farley, The Great Dane Thor
   Sperry, Call It Courage

   These students should prepare reports for the class emphasizing two main points:
   (1) What natural obstacle had to be met?
   (2) How was each obstacle met and dealth with?
   In class discussion following the reports, make comparisons with these stories and with The Island of the Blue Dolphins.

   b. Other students may wish to make their own transparencies or picture illustrating one point of the man-versus-nature theme for class presentation.

   c. Other students may wish to find appropriate poetry on this theme, and read the examples to the class.

3. As a culminating activity for this unit, ask each student to write an essay (or diary) describing how he would cope with natural surroundings if he were (1) left in the Everglades for three days or (2) on an island or in some location (as desert, mountins, jungle, etc.) with which he is familiar. The class in discussion should determine the requirements...for example, the writer will describe how he will feed himself, clothe himeself, make a shelter.

RESOURCES:

Island of the Blue Dolphins (Houghton-Mifflin)
Adventures for Readers, Book One (Unit 2: Man and the Natural World) (Harcourt)
Discovering Literature (Houghton-Mifflin, gr. 7) Outdoors Unit
Exploring Literature (Houghton-Mifflin, gr. 8) Man and Nature Unit

CONCEPT	GOAL
The strange, the puzzling and the supernatural exercise a fascination upon the minds of the young. The little child loves riddles, and the older child progresses from an interest in conventional mystery to an interest in the darker mysteries of the human psychology and the human mind.	Develops an interest in the strange, the mysterious and the supernatural as portrayed in literature

INSTRUCTIONAL ACTIVITY

A strange and mysterious topic that is highly challenging to the junior high school student is the UFO (Unidentified Flying Object). Toward the end of a period, tell the class that UFO's will be discussed the following day. This will afford the students a chance to talk it over among themselves and to look up details of experiences that they have heard about.

On the following day discuss UFO's. Let the members of the class describe incidents they have heard or read about. Ask what UFO's look like. Where might they come from? What might life be like in the faraway places where UFO's originate? What might the crews of UFO's be hoping to accomplish in visiting the earth? Are there still many riddles about life to which we do not yet have answers?

Ask the class to read "The Monsters are Due on Maple Street" (Projection in Literature), or "Visit to a Small Plante" (Outlooks in Literature). How do Ray Bradbury and Gore Vidal visualize some of the matters you have been discussing?

Alternate Suggestion: Time is a mysterious dimension. Many creatures who are supposed to have died may still exist somewhere in time and may have the ability to reappear. After assigning this for consideration discuss instances of it the students may report. Proceed to a consideration of this topic in Portrait of Jennie (Encounters: Themes in Literature), or in "The Fog Horn" (Literature II), or in "The Ghost that Jim Saw" (Perception: Themes in Literature), or in "The Ancient Mariner" (Outlooks through Literature).

Guide them to understand that although facts can explain most things, there are still mysterious areas beyond fact which only imagination and intuition can help them to apprehend.

RESOURCES:

Encounters: Themes in Literature, (McGraw, Hill, gr. 10)
Literature II (Holt, gr. 8)
Perceptions: Themes in Literature (McGraw, Hill, gr. 8)
Outlooks through Literature (Scott, Foresman, gr. 9)

GOAL	Uses literary characters to help develop ideas about the meaning of physical and moral courage in his own life	CONCEPT	As the child is faced with life's challenges, he becomes indreasingly aware of the need for moral and physical courage. He enlarges his own resources against those of fictional or real characters who tackle their obstacles bravely.

INSTRUCTIONAL ACTIVITY

Does it require courage for a person to commit suicide? Does your decision regarding this depend upon the person's motives for ending his life?

1. Ask the students to read, then re-read, Richard Cory by Edwin Arlington Robinson.

2. Ask them to listen to the record of the Simon and Garfunkle version of the same poem.

3. Ask them to read the dittoed text of the lyric.

4. What details do they learn about the Cory of the song?
   a. He's a banker's only child
   b. He has political connections
   c. He is a jet-setter, much photographed by the media
   d. He has orgies on his yacht
   e. He gives to charity for show
   f. He is responsible for the poverty of the narrator who works in his factory

5. Is the Cory of the poem the same kind of person? No. He is:
   a. A gentleman
   b. Quietly arrayed
   c. Human when he talked
   d. Admirably schooled in every grade
   e. Regal (sole to crown, imperially slim, richer than a king)

6. Why does the Cory of the song kill himself? (Ennui and emptiness as a result of his selfish pleasures.)

7. The Cory of the poem is...lonely isolation. In spite of his efforts to be human the townspeople hold him in awe ("He fluttered pulses when he talked..." "He glittered when he walked.")

8. Was it brave of either Richard to solve his problem by shooting himself? How might both have shown more valor? (By continuing to grapple with life.)

RESOURCES:

Moments of Decision (Scholastic, Unit gr. 9)
Focus: Themes in Literature (To be Somebody section) (McGraw, Hill, gr. 7)
Projection in Literature (Gallery of Heroes section) (Scott, Foresman, gr. 7)
Call It Courage (Paperback novel) (Macmillan)
Island of Blue Dolphins (Novel) Houghton-Mifflin)

CONCEPT	With the realization that there is no one else in the world exactly like himself, the young person eagerly scans novels, short stories and poetry to find literary explorations of this uniqueness. His hunt will grow into the search for identify, a theme which he will encounter again and again in his future reading.	GOAL	Chooses to read literature in which the search for personal identity is a significant theme

INSTRUCTIONAL ACTIVITY

Growth in self-knowledge will occur for the student if, before reading a particular literary work, the teacher invites the student to examine his own attitudes regarding the situations presented in the story.

Before reading "Strawberry Ice Cream Soda" by Irwin Shaw, give the class the following dittoed sheet. Do not discuss it in class, but let the students take the sheet home with them so that they may think about the questions and talk them over with their friends. On the following day, read the story. This procedure draws the students into the problems of the main character, and helps them relate their own beliefs to those of the hero of the story.

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1. How do you amuse yourself during summer vacation?
2. Do the days sometimes seem long and/or boring?
3. Have you a younger brother or sister? Do you admire him/her?
4. In what ways would you like your younger brother or sister to be different?
5. How did your first date come about? How did you feel when looking forward to it?
6. Did you ever use another person's property without his permission? Did you enjoy doing this?
7. How did you react when the other person found out what you'd done?
8. What do you feel about fighting? Must a boy always accept a challenge to fight?
9. How do you feel about someone who refuses a challenge to fight?
10. If you are a boy, what is your attitude toward someone you lick? Toward someone who licks you?
11. Are adults usually fair in judging you?
12. If they are not, were your own actions partly responsible for their mistake?

RESOURCES:

Projection in Literature (Scott, Foresman) p. 24
American Literature: Themes and Writers (McGraw, Hill, gr. 11) p. 141
Values in Literature (Houghton-Mifflin, gr. 9) p. 55

GOAL	Clarifies his own standards (ethical) and personal goals through reading biography and other appropriate literature	CONCEPT	The adolescent begins to sense that life presents him with certain obligations that must be fulfilled. Through fictional characters and biographies of outstanding people he made conscious of many styles and methods of meeting life's demands.

INSTRUCTIONAL ACTIVITY

1. In collaboration with the librarian, have each student choose a book to read which presents an outstanding person.

2. Each student will prepare an oral presentation to include:
   a. problems and/or obligations faced by the person
   b. ways in which the character met these obligations
   c. personality traits of the character which contributed to his decisions and actions

VARIATIONS

3. If several students choose to read the same book, or books about the same person, they could combine their presentations into a panel discussion.

4. Students could interchange characters; for example, how would Karana (Island of Blue Dolphins) handle the problems faced by Mafatu (Call It Courage) in oral or written presentations.

5. The student can put himself into the situation found in his chosen book...how would he solve the problems that Sam Gribley had to solve in My Side of the Mountain, or how would he handle situations faced by Dr. Tom Dooley?

6. After reading a story based on an ethical question ask the class to choose two debating teams to argue the problem, pro and con. At the close of the debate, poll class opinion. /Examples: Was P.S. ("So Much Unfairness of Things" in Insights) justified in cheating?....Or was Mateo Falcone ("Mateo Falcone" in Counterpoint) justified in shooting his son?/

RESOURCES:

American Literature: Themes and Writers (McGraw Hill, gr. 11) p. 633
Adventures for Readers (Harcourt Brace, gr. 8) p. 102
Counterpoint in Literature (Scott, Foresman, gr. 8) p. 224

CONCEPT	Side by side with the realization of life's responsibilities there grows, in the adolescent, a dream of far horizons and the yearning to explore them. Beginning with straightforward tales about and by travelers, he will follow the theme of the journeying here throughout the rest of literature.	**GOAL**	Relates his own adventurous dreams to the theme of the journeying here in literature

INSTRUCTIONAL ACTIVITY

1. Talk about perspective and the meaning of horizons opening for man.
   a. Walking through a doorway, they see more and more of the next room.
   b. Coming out from a tunnel, how the world expands!
   c. A walk to the top of a hill reveals an entire valley.
   d. The airplane leaves behind the sordidness of cities, brings beauty to the earth.
   e. The dreams of great men - the explorers - reach beyond the horizons.
   f. The astronauts build a pathway to the stars.

2. Explore some of the great milestones in man's search for freedom.
   a. The Magna Carta
   b. The Declaration of Independence
   c. The League of Nations
   d. The United Nations
   e. The world to come

3. Name some of the great searchers in literature.

   a. Odysseus
   b. Beowulf
   c. Aeneas
   d. Don Quixote
   e. Captain Ahab
   f. Lord Jim
   g. Thor Heyerdahl
   h. Hemingway

4. What are some of the personal dreams boys and girls have for themselves?
   a. A journey into space
   b. Camping in the Rockies
   c. A sports record
   d. Europe by thumb
   e. A soldier's life
   f. A wandering year
   g. Walter Mitty adventures
   h. Fame, fortune, and happiness

RESOURCES:

Adventures in English Literature (Harcourt, gr. 12) p. 12
England in Literature (Scott, Foresman, gr. 12) pp. 439-440
Adventures in World Literature (Harcourt) pp. 260, 412, 1046

GOAL	Wants to read stories about heroes who intrepidly pursue an ideal	CONCEPT	One expression of youth is the intense desire to be able to exceed human limitations. Adolescents long "to reach the unreachable star." They find satisfaction in the literature whose heroes intrepidly pursue an ideal. it is the beginning of their literary search for the Grail.

INSTRUCTIONAL ACTIVITY

Students may wish to add names to those in the box. Specify that they are all heroes. Have students find out something of the stories of all these people. Then in groups they should use this information to write a definition of a hero.

WHAT IS A HERO?

George Washington - Joan of Arc - Lou Gehrig - Socrates - George Washington Carver - Abe Lincoln - Johnny Appleseed - Albert Schweitzer - Christopher Columbus - Douglas McArthur - Madam Curie - King Arthur - John Henry - Aeneas - Beowulf

WHAT IS AN IDEAL?

courage - strength - truth - selflessness - beauty - love - goodness - purity - justice - loyalty - wisdom - honesty - charity - bravery - peace - honor - faith.

Think of some heroes of T.V. What about them are we asked to admire? What motivates them? In the box at the left are some things which have moved real and literary heroes. They are ideals.

RESOURCES:

Adventures for Readers, Bk. 1 (Harcourt, gr. 7) pp. 1-108
Adventures for Readers, Bk. 2 (Harcourt, gr. 8) pp. 1-98
Insight: The Experience of Literature (Noble & Noble, gr. 10) pp. 535-800

CONCEPT	The maturing adolescent begins to be aware not only of his selfhood, but of a need for community, for belonging. Literature becomes a yardstick for evaluating himself against his peers. In what ways is he like them? How does he differ? How must he change to become a "member" of the group.	GOAL	Develops interest in reading stories about adolescents as a means of judging his own peer relationships

INSTRUCTIONAL ACTIVITY

Point out to students that in the past thirty years a distinct type of literature has grown up in America which is aimed specifically at the adolescent as an audience. The true adolescent novel is written by a serious writer who attempts to deal in a serious way with the real problems of the teenage reader.

Ask the school media specialist to prepare a mobile cart containing an ample selection of adolescent novels for use in the classroom. Since many of the titles are available inexpensively in paperback, students might prefer to build their own class library -- "each one buy one." As the books circulate each student could prepare an annotation on a 3 x 5 card to be kept on file for reference.

For a thematic unit dealing with teenage problems in literature, ask students to describe and identify a variety of teenage types: the coy girl, the muscle man, the big man on campus, the wise guy, the All-American girl, etc. Have students discuss in class these types of young people found in the stories they are reading:

> What problems did they encounter because of the kind of people they were?
> Were the problems resolved or aggravated by the events in the story?
> What kind of adults would the characters most likely become?
> Is the story true-to-life?

Remind students that they probably are familiar with the names of some non-adult characters from important literary works, e.g., Tom Sawyer, Huckleberry Finn, Jo in Little Women, David Copperfield or Dickens' Pip, Johnny Tremain. Have important scenes from these stories read aloud or acted out. Discuss whether the life stories of adolescents from earlier times are meaningful to today's students.

RESOURCES:

Counterpoint in Literature (Scott, Foresman, gr. 8) pp. 23, 146
Literature IV (Holt, gr. 12) p. 384
Focus: Themes in Literature (Webster, McGraw Hill, gr. 7) pp. 11, 190
Adventures for Readers (Harcourt) p. 472
Vanguard (Scott, Foresman, gr. 9) p. 202

GOAL	Looks to literature for insights that help him relate sympathetically to his elders	CONCEPT	Aware that much of his happiness in life depends upon his adjustment to adults, the adolescent looks to literature for hints and insights that will help him relate sympathetically to his elders. Fictional and poetic examples help deepen his comprehension of the role imposed upon adults.

INSTRUCTIONAL ACTIVITY

Discuss how family life has changed in the past several generations. What is the significance of family life in today's society? Is today's "generation gap" a new concept?

Have the students read Jesse Stuart's famous story, "The Split Cherry Tree." Discuss the conflicts between Dave and his father, Dave and the professor, and between Pa and the professor.

1. What is Pa's attitude toward his children, particularly toward Dave?
2. What is Dave's attitude toward Pa?
3. How does Professor Herbert show that he understands his pupils?
4. How does the growth of mutual understanding affect the actions of Dave and Pa, of Dave and Professor Herbert, and of Pa and Dave's fellow students?

Divide the class into groups and have each group choose a novel or biography to read and present to the class as a whole. The presentation may be done through any device the group chooses. Suggested books for reading are:

1. Death Be Not Proud
2. Life With Father
3. Cheaper by the Dozen
4. Member of the Wedding
5. Family Circle
6. Family Nobody Wanted
7. Papa's Wife
8. Mama's Bank Account
9. Forsyte Saga
10. The Ordways
11. The Human Comedy
12. Look Homeward Angel
13. The Outsiders
14. A Crack in the Sidewalk
15. Cress Delahanty
16. To Kill a Mockingbird
17. Price and Prejudice
18. Under This Roof
19. My Little Sister

RESOURCES:

The Teaching of High School English (Ronald Press) p. 135
Literature Study in the High School (Holt) pp. 58-60
Outlooks Through Literature (Scott, Foresman, gr. 9) pp. 658-683

CONCEPT	As the young person looks outside himself he becomes aware of inequities in the life around him. Literature involves him in the thoughts, and emotions of victims of special injustice, and helps him sharpen his own social conscience.	GOAL	Appreciates the value of literature about social injustice for developing his own social conscience

INSTRUCTIONAL ACTIVITY

All students should experience the fun and serious sides of Mark Twain's Huckleberry Finn. A rapid reading should precede discussion and reading-in-depth of selected passages. Have students present a dramatization composed of selections which illustrate Huck's moral dilemma: the conflict between his feelings and what he called his conscience. What were his ideas and feelings about stretching the truth, taking other people's property, deceiving innocent people, helping slaves escape, etc.?

The existence of the problem of social injustice as a universal can be emphasized by presenting synopses of famous works from a variety of national literatures, e.g., Oliver Twist (England), Les' Miserables, (France), Dr. Zhivago (Russian), The Grapes of Wrath (American), etc.

Recent movies such as Easy Rider, Cool Hand Luke, In the Heat of the Night, and Raisin in the Sun offer several different artistic approaches to the subject of social injustice. (A short introduction to Raisin in the Sun can be found in the county film library.)

The county film library has at least two excellent examples of modern film literature which can be related to this goal: "The Hangman" and "The Hand." The films are short enough to be shown to a class more than once to help with interpretations developed through discussion or composition assignments or graphic kinds of creative activities.

RESOURCES:

Adventures for Readers, Bk. 1 (Harcourt, gr. 7) pp. 179-230
Adventures for Readers, Bk. 2 (Harcourt, gr. 8) pp. 103-144
Exploring Life Through Literature (Scott, Foresman, gr. 10) p. 130

GOAL	Uses reading to form ideas about the threat and promise of modern technology	CONCEPT	The technological dimension of the modern world is both impressive and oppressive to the adolescent. Through literature he tries to understand the development of technology, its present effects, its future threat and promise.

INSTRUCTIONAL ACTIVITY

Many high school students have almost personal feelings toward some car, either real or ideal. They understand the automobile as a product of modern technology that is both threat and promise. Show the county film "Automania." Encourage discussion of how an auto has changed the life of a family or some personal relationship.

Another county film ("What Is Poetry?") illustrates with realistic shots Karl Shapiro's poem "Auto Wreck." Point out how the imagery of modern technology has been used to emphasize a serious human theme.

The short poem "Fueled" by Marcie Hans in the adopted text Watermelon Pickle could be put on an overhead transparency. Let students discuss which is the greater miracle, the breakthrough of the rocket or the seedling. List miracles of nature taken for granted side-by-side with widely touted miracles of the machine.

Watermelon Pickle contains several poems for exploring the man-versus-machine theme: "Southbound on the Freeway," "Sonic Boom," "War," etc. Students can study these and other illustrated poems in the text. Have them illustrate original poems or appropriate favorites with snapshots or other pictures.

Find out which students like science fiction in movies, TR, or stories. Some favorite paperback novels rich for discussion on this theme are Fail Safe, Seven Days in May, The Andromeda Strain, On the Beach, The Martian Chronicles, and many more.

Based on the ideas and insights gained from reading have a class debate.
Resolved: The force of modern technology and the demands of nature are irreconcilable.

RESOURCES:

Exploring Life Through Literature (Scott, Foresman, gr. 10) p. 69
The United States in Literature (Scott, Foresman, gr. 11) pp. 20, 502
Insight: American Literature (Noble, gr. 11)
England in Literature (Scott, Foresman, gr. 12)

CONCEPT	Young people know instinctively that "no man is an island;" that human beings reach out to each other and need each other. They search, in literature, for justification of their belief that love should be the universal principle of life.	GOAL	Examines literature to justify an instinctive belief that love should be the universal principle of life

INSTRUCTIONAL ACTIVITY

From The Epistles of Paul ditto and distribute copies of the famous passage on love, I Corinthians 13:

> Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal....

Explain the etymology of the word charity, from the Latin word caritas meaning love. Discuss with students St. Paul's meaning for love. Can a short dictionary definition be formulated of which Paul would approve? Can love be defined entirely in terms of deeds done? Is it something more than deeds? What are some modern-day examples of (apparent) love?

Play excerpts from the record "American History in Sound" which contains samples of nonfiction literature, speeches by Lincoln, FDR, Mussolini, Hitler, Churchill, Kennedy. Did some or any of these leaders speak with "the tongues of angels?" Did they have "charity""-- love for mankind?

Rod McKuen is a poet popular with students who writes often about love. Read one of his poems, e.g., "Kearny Street" as a lead-in to considering the varied types of love: between man and woman, between friends of the same sex, love of home and neighborhood, love of country, love of God.

Have students individually or in groups find poems to illustrate the kinds of love mentioned above. Let them interpret the poems by:

1. making a poster collage
2. taping the poem with an appropriate musical background
3. illustrating a reading with slides, pictures on the opaque or overhead projector, or by original art work

RESOURCES:

Literature of Imagination (Noble & Noble, gr. 9) pp. 291-350
Exploring Life Through Literature (Scott, Foresman, gr. 10) pp. 159-161
Insight: The Experience of Literature (Noble & Noble, gr. 10) pp. 335-423

G O A L	Enjoys novels, essays, and poems that reflect the author's musings on the puzzling dimension of time	C O N C E P T	The adolescent at the threshold of adulthood begins to be conscious of the passage of time. He wonders about its attributes and senses its mystery. Neat divisions into minutes, days, weeks, years, past, present begin to seem inadequate. He seeks in novels, in the musings of authors of essays, and in poetry for reflections on this elusive and puzzling dimension.

INSTRUCTIONAL ACTIVITY

Have students read "The Seven Ages of Man" from As You Like It (This is in Adventures in Reading or dittoed copies can be distributed.) Explain difficult or archaic words. Let each one write a parody of "The Seven Ages" applied to his own past and future life. What will time do to the girls? Make them fat old ladies with gray hair? To the boys? Will they always be able to run and jump so easily?

Bring poetry anthologies to the classroom. Arrange students in groups for research. Some can look for poems about lost youth, others for poems about old age, still othes for ubi sunt poems ("Where are the Snows of Yesterday?") Are there poems that use the word time in the title or in a refrain? Have a system to catalog the poems for future reference, especially for oral reading. Using these poems, students could make a list of the images associated with youth and those associated with old age: summer - youth; winter - old age.

Make students aware that storytellers all are acutely aware of the dimension of time since it is an element in every narrative. What stories do they know in which time is treated in a special way?

"The Legend of Sleepy Hollow" - Washington Irving
Lost Horizon - James Hilton
"Dr. Heidegger's Experiment" - Nathaniel Hawthorne
The Time Machine - H. G. Wells
The Sound and the Fury - William Faulkner

Read select passages to illustrate "stream of consciousness" as a technique. Compare modern cinematic devices to writers' attempts to collapse and expand normal clock time emphasizing the psychological view of time -- the view that order and progression in life are subjective experiences not existing outside the mind.

RESOURCES:

Adventures for Readers, Bk. 2 (Harcourt, gr. 8) p. 259
Adventures in World Literature (Harcourt, gr. 10)
Insight: The Experiences of Literature (Noble & Noble, gr. 10)

CONCEPT	Aware of the violence, crime and cruelty in the world around him the young adult asks, "Is there a malignant psychological or spiritual force couched in the heart of man?" He studies the faces of evil in the works of authors who have explored the darkness, and he gains understanding and perspective.	GOAL	Uses literature to gain perspective and an understanding of the question of evil in the universe

INSTRUCTIONAL ACTIVITY

Ask students to list different evils that occur to them. You should get items like murder, robbery, physical violence, etc. Point out that these are instances of moral evil since they refer to human behavior. Identify some TV shows that regularly center on conflict involving one of these instances of evil. Name some stories concerned with them: "The Tell-Tale Heart," "The Most Dangerous Game," The Call of the Wild, Treasure Island, etc.

Students enjoy reading stories with a man-versus-nature theme. Besides the thrill of adventure they provide, study of such stories should lead to considering questions like these: Is nature necessarily a threat to man? Does man have to conquer nature to survive? Does a natural force of evil exist in the world? Can man survive and endure? The following stories include this theme:

"Leiningen Versus the Ants"
"To Build a Fire"
The Open Boat
Kon Tiki

Mature students can be led to appreciate how serious literature explores the notion of an abstract evil presence in the universe. Are there existent diabolical powers which can influence man and affect the quality of his life? Is human nature itself good or bad? Discussion of these questions could be based on reading works like the following:

"Young Goodman Brown"
Moby Dick
The Secret Sharer
The Turn of the Screw
Hamlet
"The Minister's Black Veil"
Billy Budd
Heart of Darkness
Lord of the Flies
Macbeth

RESOURCES:

Counterpoint in Literature (Scott, Foresman, gr. 8) p. 402
Insight: Literature of Imagination (Noble & Noble, gr. 9)
Adventures in World Literature (Harcourt, gr. 10)

G O A L	Studies the stance of different literary characters toward death as an aid to shaping his own attitude toward it	C O N C E P T	As he approaches maturity, the student is drawn to devote serious attention to some of the graver aspects of life. The problem of evil is one of these. The challenge of death is another. Literature helps the student to observe the many stances (courageous, cowardly, fatalistic) that men have taken about death, and aids him to shape his own attitude toward it.

INSTRUCTIONAL ACTIVITY

The subject of death is a common one in lyric poetry. Make available for student use copies of several different poems on death. Before examining the entire poem, students may try to infer the attitude implied in the work by interpreting opening lines. For example:

Death, be not proud.... (John Donne)
Fear death? to feel the fog in my throat (Browning)
When I have fears that I may cease to be (Shakespeare)
I heard a fly buzz when I died (Emily Dickinson)
Do not go gentle into that good night (Dylan Thomas)

To help students determine the tone of the poems give them the following questions for critical analysis:

1. Who is speaking?
2. What is the occasion?
3. Who is the audience?

Provide students with a thesis statement for a composition assignment based on reading and study of an appropriate novel or play. The purpose of the composition should be to prove some assertion about the stance of a particular character toward death. Proof should be based directly on the work itself and can include dialogue, interior monologue, descriptive passages, or athorial comment.

Ex. (Name) 's attitude toward death in (Title) is (attitude) .

Mersault	The Stranger	indifference
The man	"To Build A Fire"	acceptance
Brutus	Julius Caesar	resignation
_____	_____	_____

RESOURCES:

Counterpoint in Literature (Scott, Foresman, gr. 8) p. 402
Exploring Life Through Literature (Scott, Foresman, gr. 10) pp. 204-208
Adventures in Appreciation (Harcourt, Brace and World, gr. 10) p. 202
Outlooks Through Literature (Scott, Foresman, gr. 9) pp. 278-369, 689-698

CONCEPT	GOAL
Mature students ask, "What are the values on which I base my concept of success? Will they reward me spiritually as well as materially? Will they benefit others as well as myself?" The philosophies toward life they assess in fiction, poetry and prose stimulate them to select significant goals.	Looks to literature as a resource for formulating a consistent philosophy of life

INSTRUCTIONAL ACTIVITY

aristocracy
art
beauty
chance
change
cause
citizen
courage
convention
custom
democracy
duty
emotion
experience
family
good and evil
happiness
immortality
justice
language
liberty
love
imagination
nature
progress
quality
religion
revolution
space
war and peace

Students have been forming ideas and developing values within the framework of Western culture. Literature and philosophy of the Western World share in common the heritage of classical thought. The "great ideas" explored in the works of our outstanding writers have been cataloged and indexed in Britannica's Great Books of the Western World. Some of them are listed at the left.

Plan a humanities-type independent study project with students. Confer with them on individual reading lists based on some research in the Great Books. Reports or research papers should deal with the treatment of some great idea(s) in ancient and/or modern classics.

In each short story, novel, essay, or poem studied in class, make some reference to the continual search for a philosophy of life. Clarify, for example, the view of Nature found in the Romantic poets; try to reconcile this with today's use or abuse of nature. Further develop ideas about nature by studying the role it plays in Hardy's Return of the Native.

Explore whether contemporary existentialist writing, e.g., Camus' The Stranger, implies a break with Western tradition. What does it mean to say these writers ask "Who Am I?" instead of the classic "What is mankind?" Other writers to consider in this regard: Hemingway, Faulkner, Dos Passos, Steinbeck.

RESOURCES:

The Great Ideas Today 1969 (Britannica Great Books)
Insight: The Experience of Literature (Noble & Noble, gr. 10)
Adventures in World Literature (Harcourt, gr. 10)
Adventures in Appreciation (Harcourt, gr. 10)

LITERARY SKILLS

The natural skills necessary to appreciate a simple story must be added to, developed, sharpened, and strenghtened to insure the student's continuing participation in a rewarding literature experience.

GOAL	CONCEPT
Recognizes the sequence in a narrative.	A basic comprehension skill for reading and listening is to recognize the order in which things happen in a story. This skill is continually refined by a progressive literature program until students can deal with the complicated plots of longer novels.

INSTRUCTIONAL ACTIVITY

Through repeated singings and fun recitations students can memorize folk rhymes like "Poor Old Lady" (She swallowed a fly!) and "This Is the House that Jack Built." The cumulative verses give young children a chance to notice and remember sequence. Help them learn the sequence by holding up pictures in proper order. (She swallowed a fly, s spider, a bird, etc. Students can draw and color the pictures.)

Repetition is the most obvious structural element of children's folk tales. Three is the magic number: "Three Little Pigs, "Goldilocks and the Three Bears," "Three Billy Goats Gruff," etc. The basic pattern of a number of similar incidents will help students to recite a story sequence. Point out the pattern of repetition.

Have pictures representing events in a story mounted for durability and display. Shuffle them and have students practice putting them in order. Write a short sentence summarizing each episode and let students match them with the right pictures. Have a time line strung in the room on which pictures for different stories can be hung and arranged in sequence.

Cutting out colorful pictures for storytelling. They should have an interesting setting, characters, and objects in them. Identify these elements in the class and then let students individually or in groups make up stories with different sequences of events.

Invite students to do the following:

1. Make up a cumulative verse song using items in the classroom
2. Create a repetition story about "Three Little Fishies and a Momma Fishy Too."
3. Tell a story using these words -- first, second, third, and then, finally.

RESOURCES:

Sounds of the Storyteller (Holt, gr. 3) p. 254
Sounds of Laughter (Holt, gr. 2) p. 56
Wider than the Sky (Harcourt, gr. 5) p. 377
First Splendor (Harcourt, gr. 6) p. 55

CONCEPT	GOAL
Every picture within the mind is a response to a sensory stimulus outside the mind. As imagination and language power grow, children learn to respond to words as well as to things.	Forms mental images in response to language

INSTRUCTIONAL ACTIVITY

Tape sound effects of (1) rain, (2) boy whistling, (3) dog barking, (4) clock ticking, (5) someone sneezing.

Sounds have connotations which, like objects, can be identified by agreed-upon labels (symbols or words).

1. Play portion of tape which suggests rain.
2. Ask the students to identify it.
3. Ask several of them which picture this suggests (Boy splashing through puddle with umbrella up...Lying in bed at night and listening to rain on roof)
4. Read the nursery rhyme:
   Rain, rain go away!
   Come again another day.
   Little Johnny wants to play.
5. Ask what picture this conjures up.
6. Show the illustration in a standard, illustrated copy of Mother Goose Rhymes.

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1. Play tape with sound effect of boy whistling.
2. & 3. Follow procedure described above.
4. Read the nursery rhyme:
   "Whistle, daughter, whistle;
   Whistle, daughter dear."
   "I cannot whistle, mammy,
   I cannot whistle clear."
   "Whistle, daughter, whistle;
   Whistle for a pound."
   "I cannot whistle, mammy,
   I cannot make a sound."
5. Follow with question and picture as in 5. & 6. above.

Other rhymes: (Mother Goose)
Clock.... Hickory, dickory dock
Dog barking.... Hark, hark, the dogs do bark
Someone sneezing.... If you sneeze on Monday you sneeze for danger.

RESOURCES:

Sounds of Numbers (Holt, gr. 1) pp. 104, 136, 160
Sounds of Laughter (Holt, gr. 2) pp. 71-91
Sounds of the Storyteller (Holt, gr. 3) p. 80
Much Majesty (Harcourt, gr. 4) p. 245
Wider Than the Sky (Harcourt, gr. 5) p. 82

GOAL	Identifies with the different characters in a story	CONCEPT	A convincing author creates believable characters with recognizable human traits. Identifying with the authentic characters in a story is the first step to entering into a literary experience.

INSTRUCTIONAL ACTIVITY

1. As a pre-reading discussion children can cite instances in which they were sad, happy, clever, generous, friendly, etc.

2. Read the children Charlotte's Web. After its completion use the following checklist to identify the traits exhibited by the following characters: Fern, Charlotte, Avery, Wilber, and Templeton. The children should be able to recognize all the traits in Charlotte. (Friendly, happy, helpful, patient, kind, polite, understanding, dependable, thoughtful, and generous.)

3. Have the children use the same checklist to rate themselves. Which character in the story are they most like?

4. Make finger puppet of Charlotte or use a rubber spider, and let her try to convince people who dislike spiders that she possesses the good traits mentioned above.

5. Write another chapter to the book which takes place the following year using one of Charlotte's children as the main character.

6. Design a medal for Charlotte which sums up her many good traits.

The above activities can be adapted to any grade level using one of the resources listed.

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Finger puppet: Use the finger from an old glove -- a woman's cloth glove works best. Stuff about 1/2 inch of the closed end with cloth or paper. Tie it off with heavy black thread. Attach a bead or button, etc. to the end of the glove finger. Fasten the legs (8 small pieces of rubber band, pipe cleaner, wire, or suitable material) in the appropriate places.

RESOURCES:

Shining Bridges (MacMillan, gr. 3) pp. 39, 63, 94
Robert's English Series (Harcourt, gr. 3) pp. 113, 196
Sounds of the Storyteller (Holt, gr. 3) pp. 82, 256
Sounds of Mystery (Holt, gr. 4) p. 53
Sounds of a Distant Drum (Holt, gr. 6) pp. 162-171

CONCEPT	Developing an appreciation for literature depends on a growing understanding of the tools and tricks of the storyteller. It is at the outset necessary to see how a fiction writer can interweave fact and fancy.	GOAL	Distinguishes realistic elements in a story

INSTRUCTIONAL ACTIVITY

The very young child asks about a story, "Did it really happen?" Sometimes he is afraid it did; sometimes he wishes it would happen to him; sometimes he is just growing skeptical.

To develop the ability to read critically and with understanding the teacher in the early grades will deal with these questions:

Could it have really happened?
Is it likely that it happened?

Point out that writers, even when they start with facts, sometimes change them or add to them to make their stories more interesting or funny. Consider two stories involving cats: The Cat in the Hat and Dick Whittington and His Cat.

Which story could never have happened?
(Cat in the Hat)
How do you know?
(Cats don't talk and do juggling tricks.)
Could any part have happened?
(Yes.)
Read aloud the parts that are possible.

How could we find out if Dick Whittington ever really lived?
What parts of the story probably happened?
How did the storyteller make the facts more interesting. (He exaggerated them.)

Help students compose a story based on real or possible happenings in their own school, using real characters and objects but exaggerated for fun.

RESOURCES:

Literature I (Holt, gr. 7) p. 305
Prose & Poetry Journeys (Singer, gr. 7) p. 73
Projections in Literature (Scott, Foresman, gr. 7) pp. 70-90
Adventures for Readers, Bk. I (Harcourt, gr. 7) pp. 235-299
Adventures for Readers, Bk. II (Harcourt, gr. 8) pp. 257-320

GOAL	Visualizes possible outcomes of a story	CONCEPT	After students have learned to recognize a sequence of story events, next they need to understand how early events partly predict final outcomes. They begin to develop a sense of plot.

INSTRUCTIONAL ACTIVITY

Select a story on film or filmstrip. (One which is unfamiliar to the pupils is desirable.) Have pupils view the film or filmstrip until the story climax is reached. At this point shut off the projector. Elicit from the pupils their opinions of how the story might end. View the remainder of the story and determine which predictions were most appropriate.

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Using poster board and masking tape construct an accordian-type folder. On the poster paste story pictures in sequence except for the conclusion. Read or tell the story to pupils as they view the pictures. Have pupils illustrate how they think the story might end. They may write or orally relate their conclusions.

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Prepare a set of file cards, one for each story. List the main events in sequence and omit the ending of the story. Have pupils write a paragraph showing how the story might end based on the given chain of events. Have pupils read the actual story and compare their outcomes with that of the author.

RESOURCES:

Sounds of Laughter (Holt, gr. 2) pp. 95-101
Sounds of the Storyteller (Holt, gr. 3) pp. 22-43
Joys & Journerys (American, gr. 4) p. 203
Sounds of a Distant Drum (Holt, gr. 6) pp. 320-381
First Splendor (Harcourt, gr. 6) p. T58

CONCEPT	In mythology and folklore characters are stereotypes who act in predictable ways toward one another. Realistic fiction introduces children to characters who grow and change in their relations with other characters. The relationships between characters often create the action of the story.	GOAL	Sees the relationship between different characters in a story

INSTRUCTIONAL ACTIVITY

Realistic fiction for children, which excludes myth and folklore, usually centers around an identifiable conflict. Always discuss with the class a reasonable statement of the conflict in a phrase or a sentence. Identify the hero (protagonist, main character) versus the villain (antogonist, enemy). Sometimes these are animals!

Help students develop a sensitivity to an author's revelation of realistic characters by point out devices he uses to do this. Let each one choose a favorite character and copy or read examples from the text of each way the author uses to depict him:

1. He tells the reader something directly about the character.
2. He describes the character in a particular setting.
3. He has characters talk to one another and sometimes think out loud.
4. He has different characters comment about one another.
5. He shows characters in action.
6. He tells how characters react to one another.

Play a "What would have happened if..." game using character relationships in one or several stories students have read:

1. In Call It Courage what would have happened if Mafatu's stepmother had tried to protect him from ridicule?
2. In All Except Sammy what would have happened in his family if Sammy hadn't discovered his talent for drawing?
3. In My Daughter, Nicola what would have happened if Nicola's father had had a son?
4. In Run, Westy, Run what would have happened if the truant officer had been mean and rough with Westy?

RESOURCES:

Sounds of a Young Hunter (Holt, gr. 5) p. 308
Adventures for Readers, Bk. I (Harcourt, gr. 7) p. 283
Projection in Literature (Scott, Foresman, gr. 7)
Vanguard (Scott, Foresman, gr. 9)
Perspectives (Scott, Foresman, gr. 10)

GOAL	Responds to rhythm and rhyme in verse	CONCEPT	Children and poetry are natural friends. As a child begins to talk he creates rhythmic patters of his own that are highly poetic. He loves to play with rhyme. He is excited by the poet who reaches out to him with these familiar devices.

INSTRUCTIONAL ACTIVITY

Select some short poems with such obvious rhythm that the students can easily accompany on the beat as you read aloud. They can tap with pencils or their fingers on the desk, clap their hands, stamp their feet, or use simple instruments, such as coffee cans with plastic lids. As the children help to create the rhythmic accompaniment, the music of the poem becoms part of them. Once they have the feel of a poem memorization should come easily. Arrange for choral speaking.

Gather a collection of short (4 or 6 lines) verses to read to the students. Write out the first word in the end rhyme scheme of each verse before reading it. Then let students guess what other rhyming words the author has used. Read the poems aloud so they can check their guesses. (Try this activity on a transparency.)

Print this short verse on the board or an acetate. Read it until it is familiar to all.

Remove the first pair of rhyming words; have the class think up substitutes. Erase the next pair; and so on.

Maybe the class can create its own verse. Another model of this is in Sounds of Home, a volume in the Sounds of Language series.

Tall is a tower,
Tall is a tree;
Tall is my daddy,
Taller than me.

Tall is a flagpole
Stretching up high.
Tall is a building
Scraping the sky.

When I look above me
I'm sure to see
Tall things, not small things
Looking at me!

RESOURCES:

Sounds of Mystery (Holt, gr. 4)
Sounds of a Young Hunter (Holt, gr. 5)
Sounds of a Distant Drum (Holt, gr. 6)
Adventures for Readers, Bk.1 (Harcourt, gr. 7) pp. 331-379
Adventures for Readers, Bk.2 (Harcourt, gr. 8) pp. 435-465

CONCEPT	GOAL
The plot of a story is the framework on which the edifice is erected. As the tale unfolds, the progress of events moves the story along to a logical climax and conclusion. Unless the student recognizes the basic plot--the events and their effect on the characters--he will get little benefit from reading the story.	Recognizes the plot

INSTRUCTIONAL ACTIVITY

1. Ask a student to tell the story of a movie he has recently seen.

2. Write on the board:

   Introduction
   Rising action (complication)
   Climax
   Conclusion (resolution)

   Discuss these briefly and ask the same student to tell his story again, fitting the events into their categories.

   Ask the other students for their approval or for any suggested rearrangement.

3. Ask a volunteer to tell about a movie of his choice, dividing it into the indicated parts.

4. Ask the class to read a story with a strong plot element (Example: "The Most Dangerous Game" in Outlooks).

5. Discuss the story, guiding the class to identify the formal components of the plot.

RESOURCES:

Studies in the Short Story (Singer Co., gr. 9) pp. 85-156
Perception: Themes in Literature (McGraw Hill, gr. 8) "Trapped" section
Insights into Literature (Houghton Mifflin, gr. 10) pp. 112-180
Outlooks Through Literature (Scott, Foresman, gr. 9) pp. 36-50

GOAL	Discovers the theme or central purpose of a literary work	CONCEPT	Plot tells what happened in a story; theme tells what a story is about--the idea, the message or the particular truth which the author wishes to convey.

INSTRUCTIONAL ACTIVITY

1. Read orally "The New Kid."

2. So that students may identify theme ask:
   a. At the start of the story what did Marty need that he clearly was not getting?
   b. Whom would you blame for Marty's situation? Why?
   c. In some ways the "new kid" might have been a natural friend for Marty. Why?
   d. Why did Marty treat him as he did?
   e. Do boys in real life treat each other this way, or does the story give a false picture? Do girls behave the same way?
   f. Can you think of any ways in which such treatment might be prevented or stopped?
   g. Keeping in mind the answers given to the preceding questions, try to state the theme of the story in a few carefully worded sentences.

Writing Assignment

1. Have each student write a theme on one of the following situations:

   a. Incident in which a young person is cruelly treated by other young people. Pretend you are a participant and explain how you feel.

   b. Are children, perhaps, more kindhearted than this story seems to indicate? Support your opinion by referring to personal and/or friends' experiences.

   c. Is this story applicable only to children, or are there evidences of the same characteristics among adults. Give logical reasons to support your opinion.

RESOURCES:

Insights into Literature (Houghton, Mifflin, gr. 10) pp. 35-58
Studies in Drama (Singer, gr. 9) p. 273
Literature I (Holt, gr. 7) pp. 265-295
Literature III (Holt, gr. 11) pp. 187-210

CONCEPT	Since we are all shaped by our environment, setting is an important factor in most tales. It may influence the characters of a story, determining their behavior. It may help reflect the author's view of his world. It supplies the reader with a specific time and a specific place in which to picture the events that occur.	GOAL	Visualizes the physical setting of a literary work

INSTRUCTIONAL ACTIVITY

Invite the class to study the painting "Morning" on page 27 of Outlooks through Literature.

Ask them to write a one-paragraph description capturing the atmosphere, place and time of the picture.

Ask some of the students to read their paragraphs aloud and call for class discussion. Does the paragraph convey a mood of loneliness, hardship, and austerity? Does it let us know (through the mountains beyond, the snow, the unpaved streets, the ramshackle buildings and the horses tied to the post) that we are in a small Western village at the end of the last century?

Turn to "Bargain" on the following page. Ask the class to read it aloud. What details and techniques does the author use (beyond those they themselves employed) to make the physical setting of the story vivid?

This can be done on the 7th grade level by studying the picture which precedes the story "Top Man" in Counterpoint in Literature or,with fairly realistic illustrations for stories, novels, plays, or poems, at any level.

RESOURCES:

Sounds of a Distant Drum (Holt, gr. 6) p. 87
Counterpoint in Literature (Scott, Foresman, gr. 7) p. 56
Outlooks through Literature (Scott, Foresman, gr. 9) p. 27
Encounters: Themes in Literature (McGraw Hill, gr. 9) p. 30
Adventures in American Literature (Harcourt, gr. 11) p. 806

GOAL	Identifies the conflict in a story, play or novel	CONCEPT	When the hero is opposed by another person or by a force within or without himself, tension (which usually deepens into conflict) is developed. It is conflict which whets a reader's interest in a story and which holds him magnetically until the struggle is resolved.

INSTRUCTIONAL ACTIVITY

1. As the students to view several TV programs such as The F.B.I., Ironside, The Virginian and Mod Squad. Hold panel or class discussion concerning the major conflict in each.

2. Ask students to bring in newspaper headlines which mention an event involving conflict. Discuss these.

3. Ask students to name and discuss types of conflict that exist in everyday life:

   Conflict between generations
   Conflict between athletic teams
   Conflict between competitors in business
   Conflict between ourselves and our consciences
   Conflict of man against man (war)
   Conflict of man against nature
   Conflict of man against society

4. Ask students to study the pictures in the chapter "Conflict" in Stop, Look and Write! Have them describe the apparent source of conflict in each picture.

5. Read a play (such as "The Monsters are Due on Maple Street") (Projection in Literature) with the class and ask them to discuss the conflict.

6. Read a short story such as "The Tell-tale Heart" (Counterpoint in Literature) and ask them to identify the conflict.

RESOURCES:

Projection in Literature (Scott, Foresman, gr. 7) p. 518
Counterpoint in Literature (Scott, Foresman, gr. 8) p. 553
Insights: Themes in Literature (McGraw Hill, gr. 9) "Moments of Decision" section

CONCEPT	GOAL
The protagonist in a literary work is pitted in a struggle against antagonistic people or forces. The series of difficulties through which the protagonist attempts to win his conflict rises in interest to the highest point of intensity of feeling or action, the climax. It is the climax which inevitably decides the outcome of the struggle.	Identifies the climax in a story, play or novel

INSTRUCTIONAL ACTIVITY

Ask the class to read "The Lady or the Tiger" (Insights: Themes in Literature, p. 596). The climax, or highest point of interest, arrives when the young man goes to the door on the right, opens it, and out comes (1) the lady? (2) the tiger?

Direct one half of the class to list the details of background, characterization and events through which the author builds his story up to the first climax. [The princess loved the young man with ardor. She had loved him for many months--long enough for her to feel fiercely protective toward him. She was the apple of the king's eye and could probably believe that she could persuade him to allow her to replace the other lady later on. The man was so extraordinarily handsome when he appeared in the arena that she could not have endured seeing him destroyed. She knew that, if he died, she would have lost him forever. She knew that, while he lived, he would always go on loving her. If he survived, her indomitable will and her skill would manage to make him hers. She saved him.]

[The king was an absolute tyrant who always had his own way. He was semi-barbaric and no civilized love for his daughter would persuade him to yield to her desires instead of his own. The princess had learned the secret of the doors and could save the young man. But she was semi-barbaric and strong willed, too. When her lover came into the arena she suffered pangs at seeing how handsome he was and how the crowd admired him. If he lived, she would not only lose him but see him become the prize of another. If he died, she would lose him but he would have been hers until the end. She condemned him.]

As they build their lists the class will observe that, in both cases, the author has constructed a chain of details that contributes to an inevitable climax. Either climax can be traced back through preceding details and be justified. Do this with a story that has a single climax.

RESOURCES:

Stories to Enjoy (Macmillan, gr. 7)
Plays to Enjoy (Macmillan, gr. 7)
Stories to Remember (Macmillan, gr. 8)
Counterpoint in Literature (Scott, Foresman, gr. 8) pp. 304-326
Insight: Themes in Literature (McGraw Hill, gr. 9) "Call to Adventure" and "Decisions" sections

GOAL	Identifies the atmosphere	CONCEPT	The atmosphere of a literary work is the mood and feeling surrounding the characters and action, as well as the emotional climate developed through the plot, setting and characterization. To enjoy and understand the work, a reader identifies the mood, be it mysterious, sinister, joyous, humorous, dreamy, or romantic.

INSTRUCTIONAL ACTIVITY

Create a classroom atmosphere preparatory to a lesson on ways words create atmosphere in literary works.

1. Choose a rainy day in October, lower the lights, and play the record Saint-Saens, "Danse Macabre." Ask the children:

   a. What did you hear in the music? How did it make you feel?

   b. How does this music, and the darkened room suggest Halloween?

2. Next, read orally some Halloween poetry, or a spooky story, or a longer work such as "The Pit and the Pendulum." Have the children find specific words and phrases (as "moaning wind," "ghostly shapes," "howling," etc.) that create a 'Halloween atmosphere.'

3. In a culminating discussion, have students define atmosphere. Ask what words might create a happy mood, or a sad feeling, or a sinister atmosphere:

HAPPY	SAD	SINISTER
sunny	cloudy	hostile
bright	somber	menacing
sparkling	tears	enemy
laughter	farewell	switch-blade
holiday	grief	fear

RESOURCES:

Discovering Literature (Houghton Mifflin, gr. 7) pp. 430-448
Poems to Enjoy (Macmillan, gr. 7) pp. 102-111
Counterpoint in Literature (Scott, Foresman, gr. 8) pp. 356-361
Outlooks Through Literature (Scott, Foresman, gr. 9) pp. 20-26
Studies in the Short Story (Singer, gr. 9) pp. 23-49

CONCEPT	Everyone who enjoys reading is a literary detective, alert to spot the deftly placed details that (seemingly necessary in and of themselves) are actually all linked to the eventual outcome of the tale. These hints may be found in the language, dialogue, description or action of a story, and foreshadow what is to come.	GOAL	Traces suspense building details in a literary work

INSTRUCTIONAL ACTIVITY

Help class to understand that suspense is built up through many kinds of details by having them fill in the following sheet.

"The Highwayman" by Noyes: An escaping highwayman turns and streaks back on his steed to an inn where his sweetheart has just murdered herself so that the sound of the shot would warn him away; back to an inn where he knows the king's soldiers are waiting to capture him.

Language: What kind of night would it be? (dark, turbulent)
What would highwayman carry? (weapons)
How would girl look? (beautiful)
How would villain look? (ugly)
What would soldiers be like? (gross, cruel)
What sound would warn of lover's return? (hoofbeats)
How would shot sound? (shattering)

Rhythm: Pace of approaching highwayman? (steady gallop)
Of approaching soldiers? (heavy thudding)
Of returning highwayman? (frantic gallop)

Action: Begins with? (secret rendezvous)
Discovered by? (someone spying)
Highwayman leaves for? (an adventure)
Because of spy, who arrives? (soldiers)
What do they do? (capture girl)
What does she hear? (returning highwayman)
How does she warn him? (shoots herself)
What does he do? (speeds away)
When he hears she is dead? (returns)
What happens to him? (shot down by soldiers)

Let class read poem, comparing their own proposed details with the filled-out, vivid details supplied by the author. Guide them to see that suspense is built up through a chain of such details.

This same technique may be employed with the short story, or with narrative poems of greater depth and complexity, such as Burns' "Tam O'Shanter."

RESOURCES:

Focus: Themes in Literature (McGraw Hill, gr. 7) pp. 285-353
Discovering Literature (Houghton Mifflin, gr. 7) pp. 323-386
Adventures for Readers, Bk. II (Harcourt, gr. 8) pp. 259-320
Values in Literature (Houghton Mifflin, gr. 9) pp. 7-52
Exploring Life through Literature (Scott, Foresman, gr. 10) pp. 37-58

GOAL	Recognizes whether characters are fully realized or are representatives of a type	CONCEPT	In life, when we are acquainted with someone, we recognize him as a type and endow him with the characteristics of that type. When we really know someone we are aware of the countless varied characteristics that make him different from everyone else in the world. An author who fully realizes his characters makes it possible for us to know them.

INSTRUCTIONAL ACTIVITY

Ask the class to name examples of the "mother type" that they have watched in T.V. commercials (T.V. commercials are almost totally cast with "types.") They may mention the white haired lady in the Bell Telephone long distance ad; the spry woman who chases her son all over the house trying to make him use Gleem; the fussy mother who makes her boy wash his mouth out with Listerine before he goes to school.

As the students what we know about these women--their background, the facets of their character, their dreams, their emotions, their thoughts. (Nothing! They are one dimensional "types.")

Invite the class to read "All the Years of Her Life" (Insights). What do we know about Alfred's mother? (Everything! We know what her past was like, what her feelings are, how she reacts in varied situations, what her qualities are, what her code is, what she expects and doesn't expect of life.) The author has given a full, rounded, sensitive picture of a unique individual. [Alternate story for comparison--Mama's Bank Account (Insights).]

This procedure may be tried with other T.V. commercial types. The strong, silent Marlboro man may be compared to Shane; the handsome athletes who returned to Bryll Cream may be compared to the hero of "The Slip-over Sweater" (Perception); the housewives who worry about enzymes may be compared to Mrs. Wright in Glaspell's Trifles (Literature II).

Ask the students to name other T.V. ad types. They are more knowledgeable about commercials than you are and will come up with many. It will require only a little ingenuity on your part to find fully realized literary characters with which they may be compared.

RESOURCES:

Adventures for Readers, Bk. II (Harcourt, gr. 8) p. 134
Counterpoint in Literature (Scott, Foresman, gr. 8) p. 80
Literature II (Holt, gr. 8) p. 373
Outlooks through Literature (Scott, Foresman, gr. 9) p. 136
Exploring Life through Literature (Scott, Foresman, gr. 10) p. 130

CONCEPT	GOAL
Valid dialogue has no falsely jarring note. It suits the persons who speak it and seems inevitably called for by the situation in which it occurs. When we find ourselves acutely conscious of the dialogue of a story it is probably because we have subconsciously detected locutions that do not ring true.	Judges the authenticity of dialogue in literature

INSTRUCTIONAL ACTIVITY

Students often feel that because dialogue sounds natural it has been written spontaneously and easily. In order to help them to realize that effort and thought are required to produce the effect of versimilitude in dialogue the following procedure may be employed.

Describe a situation roughly similar to one in a novel you are about to read. (Example: You have just finished your first week on a vacation job and have your first paycheck in your pocket. You hail a taxi and climb in. In your exuberance, you begin a conversation with the cabbie. You discuss money, goals, prejudice, God. You are enthusiastic and idealistic; the cabbie is practical, a little bit cynical, but fatherly and kind.)

Allow several pairs of volunteers to role play their imagined dialogue, taping each as the participants talk.

Play the dialogues back. Ask the class to criticize them for effectiveness and authenticity.

Read to the class chapter 3 of Portrait of Jennie (Encounters: Themes in Literature). What qualities in this dialogue give it a stronger timbre of truth than the dialogues in the improvised conversations?

This same procedure may be followed with any novel in which dialogue plays an important part.

RESOURCES:

Perception: Themes in Literature (McGraw Hill, gr. 8) p. 287
Outlooks through Literature (Scott, Foresman, gr. 9) p. 64
Encounters: Themes in Literature (McGraw Hill, gr. 10) p. 67
Adventures in American Literature (Harcourt, gr. 11) pp. 341, 560

G O A L	Traces and explains changes in fictional characters	C O N C E P T	People are affected and molded by their environment and the circumstances of their lives, as well as by the natural course of their developing maturity. A literary work in which the characters emerge the same at the end as they were at the start lacks verisimilitude and artistic dimension.

INSTRUCTIONAL ACTIVITY

1. Lead the class toward a conscious realization that people change by asking them to try to imagine what they will be like twenty years from now. (1) What will they look like? (2) What will be their main interests? (3) What will they do for pleasure and amusement?

2. Ask the class to fill in one of two alternate questionnaires.
   a. (Example: Johnny Tremain) /Place an X beside the words you feel illustrate Johnny's personality at various stages of the story. When you finish, put a circle around those he "outgrew" as a result of his experiences./

      _____a bully _____skillful _____artistic _____stupid
      _____meek _____hostile _____sullen _____a liar
      _____conceited _____intelligent _____inventive _____courageous
      _____dishonest _____proud _____unappreciative _____a cheat
      _____quick-tempered _____uncreative _____daydreamer _____cowardly
      _____crude _____meddlesome _____inconsiderate _____heroic
      _____ambitious _____bossy _____talkative _____sassy
      _____rude _____thoughtless _____sulky _____arrogant

   b. (Example: The Miracle Worker /Insight: Themes in Literature/) In the blank next to the name of the character, put S if you think he or she is the same at the end of the play, C if you think he or she has changed.

      Kate _____ Helen _____ Percy _____ Annie Sullivan _____
      Keller _____ Martha _____ Aunt Ev _____ Viney _____

3. Discuss either of these questionnaires with the class. In cases where they have indicated that a change occurred, ask them to try to discover the events or influences that helped cause the change.

RESOURCES:

Discovering Literature (Houghton Mifflin, gr. 7) p. 527
Insight: The Experience of Literature (Noble & Noble, gr. 10) p. 207
Literature III (Holt, gr. 9) p. 623
Modern Fiction (Singer, gr. 11) p. 11
Insight: Themes in Literature (McGraw-Hill, gr. 9) p. 211

CONCEPT	Point of view refers to the position in which the reader is placed in relation to the story. The main divisions are third person omniscient, third person detached and objective, and first person by one of the characters in the story. There are many variations of these, all of them aimed at inducing the reader to share the author's attitude toward his characters.	GOAL	Identifies the point of view in literary works

INSTRUCTIONAL ACTIVITY

Situation: During an archeological dig in the hills of Italy the workers come upon a thick stone wall. They break through the wall and discover the skeleton of a man chained to the wall of the cave in back of him. Clinical examination of the bones reveals the fact that the man was about forty years of age and that the bones have been there for about fifty years.

1. Ask one third of the class to write a news account for the papers, including the archeologists' suppositions as to what happened.

2. Ask another third to write a death bed confession supposedly dictated by the man who perpetrated the crime. Describe his thoughts, and his reasons for burying the man alive.

3. Ask the last third to pretend that they are gifted with a kind of sixth sense that allows them to read the minds of others. Tell them to write a description of the grisly event, indicating the thoughts and emotions of both the victim and the criminal.

4. Discuss these, pointing out that in (1) we can only see and deduce what an objective observer has been able to see and deduce; in (2) we are aware of what happened through the observation, thoughts and emotions of one of the participants. This is a necessarily limited view; in (3) we obtain the story through the senses, thoughts and emotions of <u>both</u> characters, receiving a fuller, more rounded understanding of the crime.

5. Ask the class to read <u>The Cask of Amontillado</u> (Literature II). Which point of view is it told from (objective, first person or omniscient)? What are their reasons for deciding this?

RESOURCES:

<u>Literature II</u> (Holt, gr. 8) p. 293
<u>Adventures in American Literature</u> (Harcourt, gr. 11) pp. 394, 481-482, 512
<u>Counterpoint in Literature</u> (Scott, Foresman, gr. 8) pp. 130, 172, 356
<u>Perception: Themes in Literature</u> (McGraw-Hill, gr. 8) p. 2

GOAL	Identifies tone in literary works	CONCEPT	In literary criticism, tone refers to the author's attitude toward his subject and his audience. These are implicit in a particular literary work. Sometimes, tone means the mood of a work and the ways the author uses to achieve it, e.g., meter, rhyme, diction, imagery, etc.

INSTRUCTIONAL ACTIVITY

A favorite form of verbal play among students is the sarcastic remark, the ironic comment -- the compliment tossed off with the wry smile of the caustic inflection that tells it really is meant to hurt or tease. An introduction to the study of tone in literature could begin by having students recite some of their favorite "cut-downs" of this kind. They should be able to identify clues to the tone of their remarks.

Adventures for Readers (Harcourt) has an introductory, four-selection unit on the element of tone in the short story. The study of these stories emphasizes the authors' use of language, incident, and character as clues to tone. The stories all have "the lighter touch."

Play recorded examples of instrumental mood music such as Grieg's "Peer Gynt Suite" or Tchaikovsky's "Romeo and Juliet Overture." Have students make a list of words that describe the different moods as they experience them. They can explain or replay selections to indicate the sound elements that create specific moods. Draw an analogy between the creative artist in music and in imaginative literature.

A familiar poem for a study of tone as a sustained mood is William Blake's "The Tiger." Encourage students to read it aloud several times attempting to get the full impact of the mood. Analysis of the rich visual and sound imagery and the device of repetition should illustrate how the author creates the air of mystery and unanswered questioning.

RESOURCES:

Adventures in Appreciation (Harcourt, gr. 10)
Adventures in World Literature (Harcourt, gr. 10)
Insight: The Experience of Literature (Noble & Noble, gr. 10)
Insights into Literature (Houghton Mifflin, gr. 10)

CONCEPT	In literary criticism literary works are conveniently grouped according to form. No grouping is airtight. It is easy to tell a play from a novel; but not always a short story from a novel. Through reading and reflection students learn to approach different kinds of works with different expectancies.	GOAL	Distinguishes the major types of literary works: short story, novel, poetry, biography, essay, and drama

INSTRUCTIONAL ACTIVITY

Literature "Tic Tac Toe" is a game that can be adapted to many different grade levels. It will help students to recall specific characteristics of literary types or give them practice in associating titles of particular works with literary categories.

Construct a grid on white poster board as shown on this page. It may contain spaces for literature categories in addition to those suggested: tragedy, comedy, pastoral, elegy, science fiction, etc.

Have students produce a bank of questions to accompany each type or category. Place all questions on small cards and put them into envelopes clearly labeled short story, novel, etc. Answers appear on the reverse side.

short story	novel	drama
lyric poetry	essay	biography
myth	narrative poetry	folktale

Two students play the game together. The first player chooses a category to begin. He takes a question card from the designated envelope; if he can answer it correctly, he places his mark on the grid. (Two different colored squares of paper can be used as markers.) Players continue until one wins or the game is

RESOURCES:

The Teaching of High School English (Ronald Press)
Literature Study in the High School (Holt)
Better Reading 2 Literature (Scott, Foresman)

GOAL	Evaluates an author's skill in techniques of foreshadowing	CONCEPT	Foreshadowing in literature lends credibility to character and action. It also works to create suspense and sustain interest. Being alert to instances of foreshadowing increases the enjoyment and profit of reading. It is a skill that can be taught.

INSTRUCTIONAL ACTIVITY

To sensitize students to instances of foreshadowing in prose fiction, begin with selected short stories. If carefully selected, they can be read in one session and easily remembered as a whole. Simple mystery stories are best to start with. Consider such available standards as "Miss Hinch," "The Most Dangerous Game," "The Death of Red Peril," and "The Ransom of Red Chief." (These and others will be found in adopted texts.)

Questions for discussion after reading:

1. Was there any point at which you guessed the outcome of the story? Locate that point in the text. What do you think made you guess as you did?
2. Is there any clue in the opening of the story to suggest a coming conflict?
3. Does the narrator say anything directly to the reader to hint what the outcome will be?
4. Can you find an instance of dialogue which warns of coming events?

Inform students that reading novels requires the use of memory and intelligence; the reader has to look backward and forward at the same time; he remembers what he has learned and guesses what is to come. Aid them to do this by devising cooperatively a reading plan for a novel (Treasure Island, Great Expectations). Pick points in the story to stop reading and ask:

What do you think will happen now?
What makes you think so?

Write down answers and continue to check how accurately instances of foreshadowing have been detected.

RESOURCES:

Outlooks through Literature (Scott, Foresman, gr. 9) pp. 283-356
Exploring Life through Literature (Scott, Foresman, gr. 10) pp. 130-135
Adventures for Readers Bk. 2 (Harcourt, gr. 10) p. 444
Currents in Fiction (Macmillan, gr. 9)

CONCEPT	In mature fiction the aspects of character and action become complex and intertwined. The young reader needs to learn to see the workings of cause and effect in plot structure. He learns to ask, "Was there any preparation for this event, any reason for it in what went before?"	GOAL	Perceives cause and effect relationships in narrative poetry, prose fiction, and drama

INSTRUCTIONAL ACTIVITY

Point out to students that maturing readers no longer find satisfaction in the simple juvenile series type of books. They do not offer a credible picture of human life. Ask students to identify some of the difference between inferior fiction and the more sophisticated selections in school anthologies:

1. They should mention contrast in characterization -- the unchanging stereotype (flat character) versus the dynamic, complex (round) character.
2. Poor fiction is filled with coincidence, improbabilities, and unexplainable events; in literature, as in life, occurences are determined by cause and effect.

Explain the distinction made by E. M. Forster between story and plot. (Cf. Aspects of the Novel, HB&W, p. 86):

> We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. "The king died and then the queen died" is a story. "The king died, and then the queen died of grief" is a plot.

Have students "tell" the story of Steinbeck's The Pearl. Then ask them to summarize the plot as briefly as possible. Under the plot summary the critical incidents in it should be listed; after each incident try to state its cause. This can be done almost chapter by chapter in The Pearl:

1. Kino needed money to pay the doctor because the baby was sick.
2. Everyone became a threat to Kino because he had found a pearl.
3. Conflict arose between Kino and Juana because of the changes the pearl caused in their life.
4. Kino had to leave because he had killed a man.
5. Kino and Juana returned because of the baby's death.

RESOURCES:

Outlook Through Literature (Scott, Foresman, gr. 9) pp. 283-356
Adventures in English Literature (Harcourt, gr. 12)
Adventures in American Literature (Harcourt, gr. 11)
Insight: English Literature (Noble & Noble, gr. 12)

GOAL	Recognizes the devices of allegory and allusion in literary works	CONCEPT	Allegory and allusion are devises which add dimension to a literary work by pointing the reader's thought to ideas or realities outside the work itself. Before he can respond readily to them, the student needs instruction to help him identify and interpret these devices.

INSTRUCTIONAL ACTIVITY

The common types of allusion used in literature are (1) to the Bible, (2) to mythology, (3) to literature itself, and (4) to history. Ask students to think of common allusions one might hear in ordinary speech:

1. He has the patience of Job! (the Bible)
2. You have a Herculean task before you. (Mythology)
3. Don't be such a Scrooge. (literature)
4. That sure was my Waterloo. (history)

Of modern poets T. S. Eliot is probably the prime example of a writer who makes extensive use of allusion as a device in his work. His poem, "The Love Song of J. Alfred Prufrock," which is frequently included in high school courses, is a rich source of allusions of many kinds. Since it is a difficult poem at any rate, a good way to begin an analysis of it would be to find and discuss the allusions, e.g., "In the room the women come and go/Talking of Michelangelo."

Allegory as a literary device is not popular with contemporary writers. However, advanced students, in their literature programs should be made aware of these allegorical works: the morality play Everyman, Spenser's Faerie Queene, Bunyan's Pilgrim's Progress, and Swift's Gulliver's Travels.

Explore George Orwell's Animal Farm for allegorical meanings. Characters may represent types as follows: Boxer, the working class; Mollie, the idle rich; Snowball, the liberal intellectual; Napoleon, the practical despot; Clover, the common man. As allegorical characters, their traits remain constant in the story. The action might be interpreted to represent a totalitarian revolution. Discuss:

Is Animal Farm didactic or satirical as an allegory?

RESOURCES:

Adventures in World Literature (Harcourt, gr. 10)
Language and Reality (Holt, gr. 12) p. 327
Insight: English Literature (Noble & Noble, gr. 12)
Adventures in English Literature (Harcourt, gr. 12) p. 312

CONCEPT	A symbol in imaginative literature is any object, person, or action which represents itself and, in addition, signifies something more abstract and universal. Recognizing an author's use of symbols develops insight into a particular work and lets it take on meaning beyond the level of mere statement.	GOAL	Sees examples of symbolism in literary works as a way of understanding their meaning.

INSTRUCTIONAL ACTIVITY

Explain the use of symbols. Ask students for examples of common symbols in everyday living. The list will probably include the flag, Uncle Sam, the peace sign, wedding rings, the cross, the star of David, the skull and crossbones, etc.

Tell students about some of the symbols traditionally used in literature, such as the rose, a river, a long journey, an apple, the serpent, etc. Through class discussion an explanation of these items as useful symbols should be produced.

Consider using poems by Robert Frost to emphasize the function of symbol in poetry. Frost's poems can easily be located in most school literature anthologies. Two popular works that are productive for a discussion of symbols are "Stopping by Woods..." and "The Road Not Taken." Project the verses on the overhead during discussion. Sample discussion questions:

> How does Frost force us to see "the road not taken" as symbolic for another course our life might have taken?
>
> In "Stopping by Woods..." what symbolic meaning might <u>sleep</u> and <u>the woods</u> have? There is a conflict in the desires of the speaker. What does it symbolize?

John Steinbeck's classic novel, <u>The Pearl</u>, is an excellent story for the study of symbol in prose narrative. The pearl itself, of course, is a central symbol. References to music also underride and symbolically reinforce the plot: "Song of the Family," "Song of Evil," "Song of the Pearl."

Tried and true sources for symbol hunters: <u>Lord of the Flies</u>
<u>A Separate Peace</u>

RESOURCES:

<u>Teaching the Novel</u> (Macmillan)
<u>English Today and Tomorrow</u> (Prentice Hall) p. 291
<u>Adventures in Appreciation</u> (Harcourt, gr. 10) pp. 103-126
<u>Outlooks through Literature</u> (Scott, Foresman, gr. 9) pp. 95, 544

GOAL	Recognizes examples of irony and satire in literary works as a way of understanding their meaning.	CONCEPT	The advanced reader has learned to respond to the subtleties of irony and to appreciate the wit of satire. These abilities develop as a result of a planned program of literature study.

INSTRUCTIONAL ACTIVITY

Explain that verbal irony is saying the opposite of what is meant. This kind of irony is more easily detectable in speech because the intonation gives a clue to the real meaning. Let students practice Antony's speech from Shakespeare's Julius Caesar, emphasizing in ironic tones the phrase, "Brutus is an honorable man." The classic example of sustained ironic writing of this kind is Swift's "A Modest Proposal."

A poem whose meaning depends on irony of situation (a discrepancy between actual circumstances and those that seem appropriate) is "Richard Cory." For a short story, analyze the situation in O. Henry's "The Gift of the Magi." Or consider the plight of the Ancient Mariner: "Water, water everywhere, but not a drop to drink."

Study Browning's "My Last Duchess" as dramatic irony in poetry, in which there is incongruity between what the speaker in the poem says and what the author means. In drama, irony exists when the audience has knowledge that the characters do not. For instance, Oedipus inveighs against the culprit who kills his father and marries his mother, not knowing, as the audience does, that it is he himself.

Satire is a mode of literature in which a critical attitude is mixed with biting humor and wit in the hope that human nature or human institutions may be improved. Display comic strips and political cartoons that are satiric. What TV shows or popular movies are intended satires? Can you find satire in MAD magazine and the New Yorker magazine?

Have reports on any of these satirists: Aristophanes, Juvenal, Cervantes, Chaucer, Moliere, Voltaire, Donne, Jonson, Dryden, Swift, Addison and Steele, Pope, Thackery, Irving, Lowell, Twain, Shaw, Coward, Waugh, Huxley, O'Neill, Lewis

RESOURCES:

Adventures in Appreciation (Harcourt, gr. 10) pp. 85-102
Adventures in English Literature (Harcourt, gr. 12) pp. 119-181
Teaching the Novel (Macmillan)
Ethan Frome (Scribners)

CONCEPT	GOAL
Figurative language is an unusual way of saying something; it is indirect and intentionally more powerful than a literal statement. In imaginative writing it provides delight and emotional intensity. To read literature with understanding one must be able to interpret figurative language.	Explains the function of figurative language in specific literary works.

INSTRUCTIONAL ACTIVITY

ambiguity
allegory
antithesis
apostrophe
climax
hyperbole
irony
litotes
metaphor
metonymy
paradox
personification
simile
synecdoche
symbol
understatement

Hand out a ditto sheet containing a prose paragraph and a short poem which are compact with figurative language. Ask students to rewrite them in "straight" talk without figures of speech.

Is it possible?
What is the chief difference in impact of the two?
What has been lost from the originals?

Ask students to listen for examples of creative figures in the speech of relatives or friends who speak a non-standard dialect. Make a class collection.

Collect examples of dead metaphors which have lost their effectiveness to evoke comparisons, e.g., the leg of a table, the neck of a bottle, etc.

Emily Dickinson's poems are often tight instances of figurative language. Present some of them on transparencies. Discuss any implied or stated comparisons. How do they carry the meaning of the poem? (Start with "I like to see it lap the miles.")

Collect examples of figurative language on cards. Arrange a matching game for students to match the examples with their proper name.

Have students keep a glossary of figures of speech in their notebooks to which they continue to add examples from their reading.

RESOURCES:

Deutsch, B., Poetry Handbook. pp. 73-76
Counterpoint in Literature (Scott, Foresman, gr. 8) pp. 241, 263, 268, 350, 543-544
Outlooks through Literature (Scott, Foresman, gr. 9) p. 233
Projections in Literature (Scott, Foresman, gr. 7) p. 522

GOAL	Relates the elements of versification to the total impact of a particular poem.	CONCEPT	As a vital part of a poem, the elements of versification distinguish verse from prose by adding the delight of language and pleasure in movement. Recognition of such elements as metrical scheme, stanzaic pattern, diction, nature and distribution of vowels and consonants, alliteration, and figures of speech both inform and give pleasure to the reader about an act or emotional experience recorded in a literary form.

INSTRUCTIONAL ACTIVITY

Consider a poem like Karl Shapiro's "Auto Wreck."

(1) Read the poem aloud without stopping for comment. Make the interpretations with the voice, with accents, changing rhythm, pauses, and clear statement of the images of the poem.

(2) What is it that impresses most: the moral, the horror, or the complete absorption into the mind of the complete experience?

(3) Try to account for the impact of the poem by examining

a. The images
(silver bell beating, one ruby flare, pulsing...like an artery, etc.)

b. The emotion connected with each image

c. The growing intensity of the emotion

d. The nature of the images in stanza 2 (starkness)

e. The personal involvement of the onlookers, where the point of view becomes personalized and therefore more sharp and horrible

f. The appropriateness of the rhythm to the scene and the emotion
(The staccato first line, the long reaching second line, the pulsing of the third line, the speed of the fourth line, the heavy trachees of the fifth line, the sudden stop in the sixth line, the suddenness -"doors leap open"- of the seventh line, the long rhythms of the eighth and ninth lines, the finality of the tenth line -"tolls once", and the rocking rhythm of the eleventh, and the finality of the twelfth line)

(4) Study the last stanza for the intent of the poet. What is gained by comparing auto accidents with death by war, by suicide, or by cancer? Does the poet leave you with a satisfactory explanation of death by accident? Is there consolation here? Is the problem unanswerable? Is there any feeling of divine guidance in what has happened? Do you drive more carefully after you have read this poem? Is that the intent of the author, or is this one proof that he finds in the world a mixture of cause-and-effect and accident?

(5) View the county film "What is Poetry?" which offers a visual interpretation of the poem.

RESOURCES:

Adventures in Appreciation (Harcourt, gr. 10) pp. 291-353
Literature Study in the High Schools (Holt) pp. 216-218
Adventures in English Literature (Harcourt, gr. 12) pp. 486-503
Exploring Life through Literature (Scott, Foresman, gr. 10) pp. 146-200

CONCEPT	Evaluation of any literary work involves application of the critera used to define a particular form or type or genre of literature. How has the author used the resources of the ballad form, the conventions of the short story, etc.?	GOAL	Uses a knowledge of structure and form to evaluate the quality of specific literary works.

INSTRUCTIONAL ACTIVITY

POETRY: Analyze the way in which structure determines the course of thought in Shakespeare's sonnet "That time of year ...." Show how the English division of the sonnet into 4-4-4-2 groupings determined by the rhyme scheme (abab cdcd efef gg) results in a triple comparison and a final couplet of conclusion. Examine a sonnet by Milton: "On His Blindness," and note how the Italian structure (8-6) is violated when Milton begins the conclusion of his poem in the middle of the eighth line, with consequent mobility of the poem.

SHORT STORY: Compare the structures of two stories such as Irving's "Legend of Sleepy Hollow" and Poe's "Fall of the House of Usher." Note the steady advancement of the story in the former, the absence of design, the artlessness of the telling of the tale. In Poe note the insistence on conflict, the building of atmosphere, the rising action to a climax, the closing action or denouement - in all, the complete story according to a pattern set down by the author. It was a pattern that governed the structure of a short story for many years.

ESSAY: Essays range from the informal letter, diary, or chattiest column in the daily newspaper to the rigid exposition of a college dissertation on nuclear physics. In form essays usually are designated "informal" or "formal." In structure they range from the letter sequence to the dream fantasy, to personal reminiscence, to critical observation of life, to literary criticism, to political philosophy, to religious dogma, to medical reports. To illustrate the range within the form of the essay read "The Fifty-first Dragon," which is close to being a short story, then "A Journal of the Plague Year" (Defoe) or "A Modest Proposal" (Swift), "Shooting an Elephant" (Orwell), "On Running After One's Hat" (Chesterton), "A Dissertation on Roast Pig" (Lamb), "Self Reliance" (Emerson), "Speech of Acceptance, Nobel Prize for Literature" (Faulkner) - for examples - and end with a scientific report such as you might find in Saturday Review.

RESOURCES:

The Rhetoric of Fiction (University of Chicago)
The Craft of Fiction (Viking)
The Art of the Novel (Scribner's)
Understanding Poetry (Holt)

GOAL	Recognizes some characteristics of style in the work of selected authors.	CONCEPT	Style can be a have or have-not in matters of clothes or manners, but style in writing is a qualitative thing in which degrees of excellence can be noted. A bundle of characteristics identifies the man and also marks the piece of literature. It bears the hallmark of its creator.

INSTRUCTIONAL ACTIVITY

One approach to understanding style is through parody. Select parodies of one or two poems, a short story, and a novel in which the styles of such men as Longfellow, Poe, Sandburg, Whitman, Twain, Kipling, Hemingway are imitated, usually with humorous effect. Discuss

1. What has the parodist chosen to exaggerate in each case?
2. What qualities in the writing are brought out by means of parody?

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Study one short story thoroughly. Include a close analysis of the author's style by asking such questions as these:

1. Are his sentences simple, involved, highly complex?
2. Does he speak gently of his characters? ironically? bitterly?
3. Does he have a sense of humor that shows through in spite of the story?
4. Does the author take part in the story and comment on the action, or does he seem all-wise, all-knowing - a god behind the action?
5. Does the language of the story sound modern, or flavored with words and phrases of the past?
6. Is he thoughtful while he tells the story? reminiscent?
7. What are the author's chief interests in his characters: their fears? their ambitions? their sufferings and joys? their weaknesses?
8. Does the author impress you as an optimist, a pessimist, a nihilist, a naturalist, a romanticist?

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Examine a student's paper on the overhead projector while the class looks on. Bring out as many characteristics of style as the paper and the time allow. Draw a conclusion that style is in every piece of writing: it is a cumulative assessment of the entire piece of prose or poetry and its author.

RESOURCES:

Adventures in Appreciation (Harcourt, gr. 10)
Exploring Life through Literature (Scott, Foresman, gr. 10)
The United States in Literature (Scott, Foresman, gr. 11)
Adventures in English Literature (Harcourt, gr. 12)

LITERARY FORMS

As the reader matures he becomes capable of coping with the significance of increasingly more intricate and controlled literary works. He should read examples of the following forms:

GOAL	Myth	CONCEPT	A myth is a tale of ancient or primitive peoples, usually involving gods and goddesses or embodying their explanation of natural phenomena.

INSTRUCTIONAL ACTIVITY

Young children can enjoy many retellings of the simple myths which explain natural phenomena. These stories exist in many versions in anthologies and trade books. It is important to choose one that is in language appropriate to the development of your group of students. Cooperate with your media specialist to build a classroom shelf of paperback and hard cover editions for individual reading.

In most myths events are told simply in the order in which they occur. Capitalize on this time order sequence to help students learn to organize their own writing. Can they relate in proper order the "hero meets villain episodes" in tales about Perseus, Jason, and Hercules?

Small groups could sequence the events properly and exercise their imaginations by painting murals or drawing cartoon strip versions of the trials of these heroes.

After students have become familiar with a number of mythological characters, have them construct a simple family tree of gods and heroes on the bulletin board; or reproduce one on ditto sheets for notebooks.

Produce a Who's Who in Mythology by having each student contribute an entry for a different god or hero. The class might want to vote on which characters are worthy of inclusion.

More sophisticated readers who like hero stories can be led to see recurring motifs in many myths: a difficult birth or unhappy childhood, a flight to safety or an exile, the struggle to survive, the display of great strength or courage, the overcoming of obstacles and a victorious return.

RESOURCES:

The Robert's English Series (Harcourt, gr. 6) p. 96
First Splendor (Harcourt, gr. 6) pp. 360-391
The World or Language (Follett, gr. 6) pp. 32-37
Literature I (Holt, gr. 7) pp. 154-260
Open Highways (Scott, Foresman, gr. 7) p. 332

CONCEPT	A folk tale is a story handed down traditionally, whether by word of mouth or the written page, and that has become part of the store of tales of a particular people.	GOAL	Folk tale

INSTRUCTIONAL ACTIVITY

Children can become familiar with many American folk tales from collections in the school library. For a rich literary background they will need to hear and see versions of tales from different time and many lands. Over three hundred versions of the Cinderella tale are said to exist. Help children see how different folk tale elements can be used to vary the "bare bones" structure of the narrative by letting them enjoy several Cinderella stories.

> The structure of the folk tale, with its quick introduction, economy of incident, logical and brief conclusion, maintains interest through suspense and repetition.
> (Children's Literature, Holt, 1968)

Some students might create folk tale versions of their own. Have the class read them. Let them decide whether a familiar structure or pattern has been followed well enough to call it a recognizable folk tale.

> Common elements to look for are the device of a long sleep, magic spells, objects with mysterious powers, transformations, the use of trickery, wish fulfillment, etc.

More mature students can discuss these kinds of questions:

1. What is the theme of a particular folk tale?
2. Do the characters change or are they stereotypes?
3. Is a specific story a type that is realistic or a tale of wonder filled with magic?

RESOURCES:

Busy Harbors (Singer, gr. 3) p. 172
Sounds of Mystery (Holt, gr. 4) p. 342
Sounds of a Young Hunter (Holt, gr. 5) p. 270, 374
The World of Language (Follett, gr. 5) pp. 66-68
Sounds of a Distant Drum (Holt, gr. 6) p. 114

GOAL	Legend	CONCEPT	A legend differs from a folk tale in that it has a nucleus of facts or a supposedly historical basis. Time adds to legends so that they become romantic and largely imaginative stories.

INSTRUCTIONAL ACTIVITY

These are some legendary heroes whose names and deeds students should get to know. Stories about such characters are in most literature books for students in grades 4 through 8.

Filmstrips and recorded versions of songs about them are available from your media specialist.

First of all, boys and girls should <u>enjoy</u> reading or hearing the stories. Through questions elicit from them that it was the technique of exaggeration that creates interest or supplied delight in learning the legend.

Davy Crockett
Daniel Boone
Mike Fink
Paul Bunyan
Robin Hood
Old Stormalong
King Arthur
Casey Jones
John Henry
Johnny Appleseed
Febold Foldson
Jesse James
Joe Magarac
Pecos Bill
Billy, the Kid

Ask questions like the following which could lead to different kinds of class projects:

What basic human traits have made each character legendary?
What parts of the story are probably exaggerated?
What parts could have happened?
What heroes actually lived?
What incidents probably happened to give rise to the legends?
Who are some present-day heroes who will likely become legendary?

RESOURCES:

<u>High and Wide</u> (American, gr. 3) p. 225
<u>Windy Hills</u> (Singer, gr. 4) p. 80
<u>Kings and Things</u> (American, gr. 5) p. 315
<u>The World of Language</u> (Follett, gr. 5) pp. 41-43
<u>Sounds of a Distant Drum</u> (Holt, gr. 6) p. 320

CONCEPT	The fairy tale is a kind of folk tale in which the elements of magic and enchantment predominate.	GOAL	Fairy Tale

INSTRUCTIONAL ACTIVITY

The lore which every school child acquires in his literature study should include the tales of Hans Christian Andersen, who is said to be the father of the modern fairy tale. Any comprehensive evaluation of a student's literary knowledge would expect familiarity with such tales as

The Wild Swans
The Ugly Duckling
The Emperor's New Clothes
Thumbelina

An exemplary lesson on how effectively to teach a fairy tale is on pp. 82-101 in the Teacher's Edition of Sounds of the Storyteller, a volume currently on the Florida textbook adoption list. (This is the Grade 3 book in Holt, Rinehart, and Winston's Sounds of Language series.) The lesson is modeled around Andersen's tale of The Steadfast Tin Soldier. Varied activities are suggested that will help students, in accordance with their abilities, to achieve the following understandings:

Literary Appreciation

Sometimes in stories there are forewarnings of things to come.

Fairy tale characters may do and feel things that make them seem real.

In fairy tales the sequence of events is important.

Fairy tales may be about serious themes like the tragic death of lovers.

Language Analysis

Some words can substitute for one another.

Sentences can be chopped up into chunks of meaning.

Sentences can be expanded or contracted.

There are some ways in which parts of a sentence can be rearranged.

RESOURCES:

Skylines (Singer, gr. 1) pp. 137-146
City Lights (Singer, gr. 2) pp. 129-135
The Sounds of the Storyteller (Holt, gr. 3) pp. 82-101
Windy Hills (Singer, gr. 4) pp. 86-91, 103-109
The World of Language (Follett, gr. 4) pp. T48-T51

GOAL	Fantasy	CONCEPT	A fantasy is a literary work in which the imagination is given full play. It is a picture of life as it could never be. Tales of fairies, idealized worlds, and the cartoon Disney world are all fantasy.

INSTRUCTIONAL ACTIVITY

Most young children are familiar with some fantasies; if they haven't heard them retold at home, they probably know them in movie or TV versions. For instance, Mary Poppins, The Wizard of Oz, and Alice's Adventures in Wonderland have appeared in these media.

Ask students to name their favorite fantastic story. Make a class list consisting of all such stories that are familiar to even one student. A long-range objective could be for all class members to become familiar with all stories on the list. Try these methods:

1. Form acting groups to put on dramatizations of selected fantasies, using costumes and original scripts if possible.
2. Simple hand puppets and original scenery could be made to help in sharing the stories.
3. Let individual students rehearse and then tell a story to a group that doesn't know it. Still pictures or student drawings could be used to help.
4. From the Media Center get filmstrips, records, or tapes that tell the famous fantasy stories. (EBEC and SVE have appropriate series of filmstrips.)
5. The students should specify which stories the teacher or librarian will read aloud to them. (An important part of the magic of fantasy lies in the sound of its language.)

For older students a popular writer of modern fantasy is J. R. R. Tolkien, author of The Hobbit and The Lord of the Rings. Some important questions concerning this type of story as a form of literature are: 1. What parts of the story are pure fantasy? 2. What device(s) does the author use to help you believe in his fantasy world? 3. Does the make-believe world have some rules according to which it operates? 4. Is the plot clever and original?

RESOURCES:

The World of Language (Follett, gr. 3) pp. 73-117
Sounds of the Storyteller (Holt, gr. 3) p. 152
First Splendor (Harcourt, gr. 4) T36
Wider Than the Sky (Harcourt, gr. 5) Part 3
Sounds of a Distant Drum (Holt, gr. 6) p. 126, p. 288

CONCEPT	A fable is a short narrative which explains a moral truth or principle by means of a story.	GOAL	Fable

INSTRUCTIONAL ACTIVITY

In most fables the story, which illustrates a moral truth, is told in terms of animal characters representing human qualities and exemplifying human foibles. Many of them are of the "wise beast - foolish beast" kind.

Read a familiar fable of this kind to the class; for example, Aesop's "The Ant and the Grasshopper." Discussion should center on questions like these:

1. Which animal was the foolish one? How did he behave foolishly?
2. Who was the wise animal? What did he do that was wise?
3. What human behavior corresponds to the way these animals acted?
4. How could the moral be rewritten without changing the idea?

On a handout sheet or an overhead transparency present "The Fox and the Grapes," the famous sour grapes fable. Omit the moral tag. Discussion may bring out disagreement on its meaning:

1. The fox was a foolish sulker.
2. The fox was wise to know his limitations.

Ask students to create a moral for this unfamiliar fable:

> A pig ate his fill of acorns under an oak tree and then began to root around the tree. A crow remarked, "If you expose the roots, the tree will wither and die."
> "Let it die," replied the pig. "Who cares as long as there are acorns?"
>
> Moral:_____

Assign student familiar adages (Haste makes waste.) and ask them to invent fables illustrating the truth of them.

RESOURCES:

The Robert's English Series (Harcourt, gr. 3) pp. 33, 39, 45
The World of Language (Follett, gr. 4) pp. 75-79
Sounds of Mystery (Holt, gr. 4) pp. 102-104
The Robert's English Series (Harcourt, gr. 6) p. 103
Literature I (Holt, gr. 7) pp. 125-144

GOAL	Tall Tale	CONCEPT	Tall Tales are narratives of legendary heroes of the American frontier. They are characterized by exaggerated descriptions and fantastic events.

INSTRUCTIONAL ACTIVITY

A tall tale, often referred to as a pretend story or silly tale, is a humorous story written in the dialect of the American frontiersman. Extravagantly recounting impossible happenings and attributing superhuman abilities to its characters, especially the hero, tall tales were told about things people knew. Nearly every industry had its tall tale hero.

Emphasis on colorful language and varied sentences will help the child to give vivid expression to his own imagination. Some instruction in the use of imaginative figures of speech and the use of similies such as flashed by like ..., as quick as a ..., and as unexpected as a ... will help the child to express himself in the language of the tall tale writer.

Discuss these kinds of humor: slapstick, spoonerisms, situation comedy, and exaggerations that distort the truth but are based on realistic detail.

Tall tales may be read to the class and their common characteristics should be discussed. Groups of children can read tales and share their stories comparing the dialectal differences, the similies and words used to make the stories humorous, exciting, and hyperbolic.

Children can invent a tall tale character from a specific industry, e.g., Superastronaut etc., and write their own tale.

Good examples of tall tale characters are:

Pecos Bill - cowboy
Davy Crockett - Indian fighter
Paul Bunyan - Minnesota logger
Casey Jones - engineer
John Henry - steel worker
Mike Fink - boatman
Joe Magarac - man of steel

Given the beginning of a tall tale, children can complete the tale using their own imagination.

RESOURCES:

American Folklore and Legends (Globe, gr. 7)
Much Majesty (Harcourt, gr. 4) pp. T24-26, pp. 3-87
The World of Language (Follett, gr. 5) pp. 56-63, pp. T45-46
Enjoying English (Singer, gr. 5) pp. 131-134
Spectrum 1 (Ginn, gr. 9) pp. 347-349

CONCEPT	GOAL
Nonsense verse makes absurd assertions. It often uses jingly rhymes and non-existent words, thus combining pleasant, orderly sounds with absurdities that frustrate the intellect.	Nonsense Verse

INSTRUCTIONAL ACTIVITY

Procedure:

1. The paradoxical coupling of conventional rhyme and rhythm with far-out, fantastic words constitutes the charm of nonsense verse. Because English is built on certain basic sentence structures, this verse has a teasing quality; one is always just about to capture the meaning through the structure but one is always foiled by the vocabulary. Read the students the following two nonsense rhymes:

   A whisket with a bridsome till,
   Twacked upon my writsome blill,
   Thronked his shining skeel and said:
   Ain't you dwold, you skitterted?

   When I was trwon beside the klee
   A spurling grobe they gave to me
   To sprink the winket glurg.
   My crinks were duskin like a brup,
   In every crink the klee came up
   Till it could come no more.

2. Give the students dittoed copies of these verses to read to themselves.

3. Discuss the qualities that make them pleasurable. (Rhythm, rhyme)

4. Discuss many possible meanings.

5. Ask why it is impossible to agree on a common meaning. The words are strange. They do not designate any agreed-upon object (referent).

6. Read them the actual poems:

   A birdie with a yellow bill...

   When I was down beside the sea
   A wooden spoon they gave to me...

   (Child's Garden of Verses)

7. Help them to see that they can now determine what the poem is saying because they recognize the words.

RESOURCES:

Sounds of Laughter (Holt, gr. 2) pp. 11-34
Wider Than the Sky (Harcourt, gr. 5) p. 101
The Robert's English Series (Harcourt, gr. 6) p. 50
The Robert's English Series (Harcourt, gr. 7) p. 67
Projection in Literature (Scott, Foresman, gr. 7) p. 320

GOAL	Light Verse	CONCEPT	Light verse is poetry written in the spirit of play. It may be wittily intellectual or naive and fanciful. It often employs novelty form, puns, and other word play.

INSTRUCTIONAL ACTIVITY

Students of literature eventually understand that the "meaning" of a poem lies in its language and structure. Young students begin to develop this understanding as you give them a chance to manipulate the simple elements (rhyme, rhythm, and form) of light verse like limericks and cinquains.

Ask students to consult their parents for favorite limericks and light verse. Have them look through popular magazines and the daily newspaper. Let the class select the favorite ones to be mounted on colored paper and displayed in class.

Present this limerick without the end rhyming words. Let groups of students try to supply the missing words. Maybe an improved version will be the result.

There once was a popular <u>school</u>
Which had an unusual <u>rule</u>.
You came for one <u>day</u>
And then only to <u>play</u>.
It was attended by only one <u>fool</u>.

Illustrate the cinquain with the following example and in round robin fashion let students try to write their own, each one contributing a line.

1. One word title
2. Two words describe the title
3. Three action words for the title
4. Four feeling words about the title
5. One word synonym for the title

RESOURCES:

<u>Skylines</u> (Singer, gr. 1) p. 107
<u>Sounds of Mystery</u> (Holt, gr. 4) pp. 40, 286
<u>Windy Hills</u> (Singer, gr. 4) p. 218
<u>Joys and Journeys</u> (American, gr. 4) p. 43
<u>Adventures for Readers</u> (Harcourt, gr. 7) pp. 357-364

CONCEPT	GOAL
Narrative poetry is verse that tells a story in other than dramatic form. It uses the same devices such as setting, exposition, and mood that one finds in a short story.	Narrative Poetry

INSTRUCTIONAL ACTIVITY

Narrative poetry is based on legendary or historical figures. Some well known narrative poems to read to your students are "The Highwayman," "Paul Revere's Ride," and "Lochinvar." The following activities are based on "The Highwayman" by Alfred Noyes.

1. Discuss the poem by using such questions as:

   a. In what kind of activities was the highwayman engaged?
   b. Who betrayed him? Why?
   c. How did the soldiers plan to trap the highwayman? Why did they bind and gag Bess? Did the plan work as they thought it would?
   d. What clues are given in the poem as to when and where it takes place? How much time is covered in the story?
   e. The word "moonlight" appears nineteen times. What sort of mood does repetition help to create?
   f. The last two stanzas of the poem are repeats of the first two. Why would the author repeat these?

2. Make a list of all sound words in the poem; e.g. words such as horses' hooves <u>clattering</u> and <u>clashing</u>.

3. Can you identify with any of the characters in the poem? Are your feelings with the soldiers or the highwayman?

4. Write a statement giving your reason or reasons for identifying with one or the other.

Keep a list of poems students find worth memorizing. Do not assign memorization. The child will memorize favorite poems or parts of favorite poems spontaneously. Let him recite if he chooses. The student should find poetry a privilege and a pleasure, not a task.

RESOURCES:

<u>Sounds of a Young Hunter</u> (Holt, gr. 5) p. 191
<u>Adventures for Readers I</u> (Harcourt, gr. 7) pp. 84, 331-353
<u>Literature II</u> (Holt, gr. 8) p. 30
<u>Poems to Enjoy</u> (MacMillan, gr. 7) pp. 36-54
<u>Poems to Remember</u> (MacMillan, gr. 8) p. 76-95

GOAL	Short Story	CONCEPT	The short story is narrative prose fiction shorter than the novel. It usually employs fewer characters than the novel, and focuses on a single conflict whose resolution reflects a single theme.

INSTRUCTIONAL ACTIVITY

1. Read the class several short newspaper items that might contain the germ of a short story (i.e....Boy who found a shoebox with rain soaked bills totaling $25,000 in a garage on the way home from school... Couple getting up in the morning and finding hundreds of dark, small birds issuing from their fireplace...Migrants who "squatted" in a "For Rent" house).

2. a. Does each contain one main problem which must be solved?
   b. Does each center around a single character (or group of characters)?
   c. Could each lead to the development of an underlying theme?

3. Invite the class to (orally) build up a short story around one of the items.
   a. Who are the central characters?
   b. What is their problem?
   c. How do they attempt to solve it?
   d. Is the whole story saying something more than its mere narrative?

4. Read with the class a short story such as "To Build a Fire" (Counterpoint in Literature).
   a. Around whom does it center?
   b. What problem does he face?
   c. How does he attempt to solve it?
   d. What is the theme of the story?

5. If this were a <u>novel</u>, how would it be different? (It might concern all the men in the camp and their struggle to find gold; it might develop characterizations of several of the prospectors, and might trace their interwoven adventures. The story of "To Build a Fire" would be only one of several sub-plots.)

6. Point out to the students that a novel is a searchlight that sweeps over many people and events; a short story is a beam that focuses on one character (or group of characters) and the particular challenge that confronts him.

RESOURCES:

<u>Stories to Enjoy</u> (MacMillan, gr. 7)
<u>Counterpoint in Literature</u> (Scott, Foresman, gr. 8)
<u>Stories to Remember</u> (MacMillan, gr. 8)
<u>Studies in the Short Story</u> (Singer, Vol. I, gr. 9)
<u>Adventures in Literature</u> (Harcourt, gr. 9)

CONCEPT	GOAL
A junior novel is a transitional form which prepares students for appreciation of the adult novel. It is not complex, and its youthful protagonists are placed more or less on their own in precarious situations.	Junior Novel

INSTRUCTIONAL ACTIVITY

Study the junior novel in small groups of 6-10. Each student should have his own book. Plan daily or weekly meetings. At the first meeting of the week, the reading assignment for the week should be agreed upon, and group leaders chosen. The group leader plans discussion questions and reviews vocabulary words found in the assigned reading. (Middle grade students are very capable group leaders if given guidance: tell the leader to write down questions before the meeting, write down page numbers of sections the group would enjoy reading orally for emphasis, and be prepared to defend positions! In grades 3-4-5, the teacher may want to assume group leadership.)

Each student is responsible for a weekly project--based on the material being read--and can choose from a variety of possibilities:

keeping a daily diary as if he were the main character
illustrations, posters, dioramas
short character study
research on subjects mentioned in the reading for background
research on the author
make up own crossword puzzles (vocabulary, information from the story) for group distribution
maps, charts, diagrams as applicable
members can combine talents for models, plays, interviews

Students should be allowed to choose the book they want to read, based upon teacher-preview of the story and difficulty of the material. The teacher can then group students with common book choices and with similar abilities. Weekly tests will be short: four or five comprehension questions.

Popular junior novels available in paperback editions include: My Side of the Mountain, Call it Courage, The Pushcart War, Shane, Treasure Island, Black and Blue Magic, The Grizzly.

RESOURCES:

For the teacher: "Literature's Role in Language Development," Charlotte S. Huck, Childhood Education XLII (November, 1965) p. 147
"Toward a Rationale for Teaching Literature to Children," Arthur T. Allen and Dorothy I. Seaberg, Elementary English XLV (December, 1968) pp. 1046, 47
How to Teach Reading with Children's Books, Jeannette Veatch ($1.00) Citation Press, 904 Sylvan Avenue, Englewood Cliffs, N. J. 07632
Teaching Literature in Grades Seven Through Nine ed. Edward B. Jenkinson, Jane Stouder Hawley, Indiana University Press, 1967.

GOAL	Biography	CONCEPT	Biography is the written history of the life of an individual. The best modern biographies avoid hero worship, and aim at a high degree of accuracy, fidelity and balance as well as literary merit.

INSTRUCTIONAL ACTIVITY

Ask the students to answer, on a sheet of paper, the following questions:

1. Exactly where and at what time of the day or night was your father born?
2. Where did your mother first go to school?
3. How did your father get his first job? His second job?
4. Was your best friend contented and happy when he was a pre-schooler?
5. How does he feel when he loses a race or a game?
6. What kind of person would he like to be?
7. What does he think of you?
8. If he had to give up one of his favorite possessions, which one would he part with?
9. If he suddenly inherited a lot of money, what would he do with it?

Discuss with the class the difficulty they had in answering some of these questions.

Point out that, even in as close a relationship as theirs with their father, mother or best friend, there are facts, attitudes and feelings of which they are not certain.

Help them to understand that a good biographer must research his subject thoroughly, until all the facts of the person's life are at his command. In the area of the subject's ideas, opinions, and feelings, he must amass enough substantiating material to be able to give a fair and honest picture, uncolored by his own point of view.

Remind them that the test of the biographies they read is whether or not the author has allowed the subject to speak for himself by presenting him as completely and objectively as possible.

RESOURCES:

Counterpoint in Literature, "Diary of Anne Frank" (Scott, Foresman, gr. 8) pp. 468-530
Adventures in Literature, "La Salle" (Harcourt, gr. 9)
Outlooks Through Literature (Scott, Foresman, gr. 9)
And Long Remember: Some Great Americans Who Have Helped Me, Fisher, Dorothy Canfield, McGraw-Hill, N.Y., 1959
Profiles in Courage (Young Reader's Memorial Edition) Kennedy, John, N.Y. 1964

CONCEPT		GOAL	
	A ballad is a simple narrative told lyrically. It employs four line stanzas, often with a refrain. It treats of love, adventure and the supernatural and includes many homely details.		Ballad

INSTRUCTIONAL ACTIVITY

1. Ask the class to read silently "Barbara Allen."

2. Let them listen to the Joan Baez rendition of the same ballad.

3. Ask them why the latter is more effective. (Ballads are folk creations, meant to be told or sung)

4. What characteristics did they notice in the poem?
   a. Most of the stanzas end with almost the same refrain
   b. The stanzas are four lines long, with the second and fourth rhyming.
   c. The poem tells a story.
   d. Much of it is in dialogue form
   e. The language is typical of the Scotch people of that time.

5. Ask the class to listen to (and, at the same time, follow the text of) the Caedmon recording of "Lord Randall."

   a. In addition to the characteristics already noted, they will perceive the repetition within the poem.

6. Ask the members of the class to choose a ballad and to prepare to recite it to the class. Groups of students could prepare ballads such as "The Wife of Usher's Well," "Edward," or "Get up and Bar the Door" in which more than one person speaks.

7. Ask for discussion after each ballad is read.

8. Introduce, at a later date, American ballads such as "Jesse James" and "Frankie and Johnnie" and allow the class to compare them with traditional ballads.

9. Encourage the class to write ballads of their own about people prominent in current news or famous in history.

RESOURCES:

Literature I (Holt, gr. 7) pp. 70-124
Adventures in English (Harcourt, gr. 12) pp. 35-70
The Literature of England (Singer, gr. 12) pp. 47-163

GOAL	Epic	CONCEPT	An epic is a long, serious narrative poem, dealing with heroic figures and written in an elevated style. It is usually set in a great period of a nation's past.

INSTRUCTIONAL ACTIVITY

Doing a mural about an epic in the seventh grade may prepare the student for his formal introduction to the genre in the ninth grade, when he will read the Odyssey.

Read the class the story of Beowulf.

Let them look at illustrations in several versions. What impression of Beowulf will they wish their pictures to convey? (That he is strong, courageous, a powerful leader. Point out that these are the traits of the epic hero.)

Allow them to decide which incidents they will draw. (These may be Beowulf's arrival with his armed warriors on the shores of the Scyldyngs; his murder of Grendel; his underwater death-struggle with Grendel's avenging mother; his surfacing with her severed head held aloft; his coronation in the land of the Geats; his fight with the fire-breathing dragon; his cremation on a funeral pyre... Indicate that these show the episodic nature of epic, strung together only by the feats of the hero.)

Procedure: When the blackboards have been covered with brown wrapping paper, divide the class into groups according to the incident they wish to work on. Each group will draw a preliminary sketch and pin it to the board for size and effect.

After the class has decided whether to work with crayon, tempera paints or chalk, let each group complete and cut out its figures and paste them to the covered board.

With the mural finished, have the whole story retold. A member of each group will recount that group's incident.

This activity will not only provide the students with a degree of familiarity with the characteristics of epic, but will also give them some basis for comparison with the Norse, Greek and Arthurian epics they may read later on.

RESOURCES:

Insight: The Experience of Literature, "Iliad" (Noble & Noble, gr. 9) pp. 535-633
Adventures in English Literature, "Beowulf" (Harcourt, gr. 12) pp. 12-19
Adventures in Reading, "Odyssey" (Harcourt, gr. 9)
Literature III (Holt, gr. 11) pp. 471-601

CONCEPT	Short poems with a single speaker who primarily expresses personal thoughts or emotions about a subject are called lyric poems.	GOAL	Lyric Poetry

INSTRUCTIONAL ACTIVITY

Robert Frost has said, "Poetry provides the one permissible way of saying one thing and meaning another." The images of a lyric poem are, on the primary level, a metaphor of the wider, deeper abstract meaning beneath.

1. Ask the class to read Stopping by the Woods by Robert Frost.

2. Let them describe the series of pictures evoked by the poem.

3. What more abstract meaning is hinted at by "stopping here/To watch his woods fill up with snow"? (One is sometimes seized by the impulse to ignore responsibilities in order to contemplate and reflect on beauty.)

4. What might the little horse and his behavior symbolize? (Practical people around us in the world who, when we pause to dream, grow impatient and try to hurry us back to the grindstone.)

5. What wider meaning does the last stanza suggest? (That, no matter how enchanting our dreams, our own sense of duty is the taskmaster that eventually forces us back to reality, so that we may fulfill our commitments to life before it ends.)

6. Ask the class to explore the primary and symbolic levels of two other poems by Frost about trees -- "Trees at my Window," and "Birches."

RESOURCES:

Studies in Poetry (Singer) Unit I-Lyric Poetry
Insights into Literature (Houghton, Mifflin) "Range of Poetry--Many Moods" section
Designs in Poetry (Macmillan) "The Poem as Lyric" section
Exploring Life through Literature (Scott, Foresman) Poetry -- "Love" and "Philosophy" section

GOAL	Novel	CONCEPT	A novel is a fictional prose narrative of substantial length. It develops several characters in depth, and makes use of subplots in building its theme.

INSTRUCTIONAL ACTIVITY

The standard book report has become a tired and trite means of assessing student appreciation of a novel. Here are some suggested variations.

1. A group of students reads a book. They form a panel and discuss book for the class. This will develop class interest in reading the book.
2. Student pretends he is a character in the book. Writes a letter to a friend, telling his impressions of things that are happening.
3. Student pretends he is a newspaper reporter and writes a news account (including headlines) of an event in the book (i.e. finding the body in Silas Marner; collapse of bridge in Bridge of San Luis Rey).
4. Student pretends he is a reporter and does a magazine interview with one of the characters.
5. Student pretends he is a psychiatrist and does a report for his files on the thought patterns of a character and the way in which the events in his life have influenced his behavior.
6. Student pretends he has been appointed chairman of a commission to study a certain area of social evil. Does a report on this (i.e. workhouses as in Oliver Twist, slum conditions as in West Side Story, prison conditions as in Les Miserables).
7. A group of students prepares a dramatic scene from the book for presentation to the class.
8. Student pretends he is about to direct a movie version of book. Why will he choose certain actors to portray particular roles? Where will he film book? What events will he highlight? What events will he omit? Why will he choose to do it in color (or black and white)?
9. Student produces book cover, including blurb.
10. Student writes a poem that gives an impressionistic response to the tale, or a more traditional poem that narrates the main events of the book.

RESOURCES:

Scholastic Literature Units (New Jersey, 7th-10th grades) contain many outstanding novels

Scholastic Teen Age Book Club and Campus Book Club make available many cheaply priced, good paperback novels

Dell Laurel-Leaf Library offers many reasonably priced paperbacks for junior and senior high school. They will send gratis A Teacher's Guide to Senior High School Literature and A Teacher's Guide to Selected Literary Works (Dell Publishing Co., 750 3rd Avenue, New York City, 10017)

Nearly all the state adopted literature texts contain novels.

CONCEPT	GOAL
An informal essay expresses the writer's personal views. It is intimate and imaginative, and contains elements such as digressions, whimsy, humor and fantasy.	Informal Essay

INSTRUCTIONAL ACTIVITY

The student's main difficulties with the informal essay lie in the facts that he does not realize that his personal observations may be interesting, and that he often feels he has nothing to write about. The following suggestions for titles for informal essays may prod the would-be-writer into remembering and reflecting so that he can produce an informal essay of his own:

1. Down with T.V. Commercials!
2. Myself and the Telephone
3. Mini, maxi, or in-between?
4. Why I Can Never Be on Time
5. Love Thy Neighbor--If You Can!
6. Anyone for Surfing?
7. Those Everliving Westerns!
8. Why I Almost Didn't Learn to Swim
9. The Truth About School Lunches
10. Hazards and Hurdles of Part-time Jobs
11. How Not to Build a Hotrod
12. Picking a Gift for My Boyfriend (or Girlfriend)
13. My Allowance and How it Vanishes
14. My Dog is Weirder Than Your Dog
15. No one Understands Me!

RESOURCES:

The Lighter Side, Hoopes and Wilbur, Scholastic 8th Grade Unit, New Jersey, 1969

Adventures in American Literature, Modern Essays Section (Harcourt)

Exploring Life Through Literature, Essays Section, (Scott, Foresman)

GOAL	Drama	CONCEPT	Drama uses dialogue to evoke an emotional response. Its intensity is achieved through presentation on the stage. Its main divisions are tragedy and comedy.

INSTRUCTIONAL ACTIVITY

Two weeks before introducing your unit on drama, ask the students to begin clipping theatre reviews from the newspapers. It is preferable to do this unit during the winter season when many Broadway plays are presented on our stages. During any season, however, productions by little theatres and university theatres are always being reviewed.

To open your unit, ask the students to read through their reviews. Discuss the main points which critics consider when evaluating a production. Jot these on the board as the students name and talk about them.

1. Overall impression--Is the play entertaining, moving, thought-provoking, irritating, dull?
2. Theme--Is it significant or frivolous?
3. Plot--Is it constructed to hold your interest and build suspense? Smoothly worked out, or clumsy and obtrusive?
4. Dialogue--Is it effective?
5. Setting--What atmosphere, what background has the author aimed at for his play? Does the scenic designer seem to have captured this?
6. Characterization--What kinds of people has the author attempted to embody in his work? Do the actors seem to have realized them?
7. Direction--Does the director appear to have articulated and highlighted the components of the play successfully?

Point out to the students that, in reading a play, they are rather like the director. They must mentally visualize the work as if it were being acted on a stage. They must be keenly aware of the plot, dialogue, setting and characterization as the play unfolds, and must be able to identify its theme and assess its overall impression at the close.

Proceed to classroom reading of a particular play.

RESOURCES:

Plays to Enjoy (MacMillan, gr. 7)
Plays to Remember (MacMillan, gr. 8)
Outlooks Through Literature, "Romeo and Juliet" (Scott, Foresman, gr. 9) pp. 279-365

CONCEPT	A diary is a daily record of events, usually personal in character. Diaries are often interesting for their information about events of the period or for their revelation of the author's character.	GOAL	Diary

INSTRUCTIONAL ACTIVITY

Although diary has become a modern literary form, students should become familiar with some diarists of historical importance through their study of American and English literature.

English Diarists	American Diarists
Samuel Pepys	Samuel Sewell
Jonathan Swift	Sara Kimble Knight
John Wesley	William Byrd

Have students read from the diaries of famous diarists and select excerpts that are interesting to them which reveal the authors' reactions to specific experiences the student found interesting. He may write a paper or prepare an oral report to discuss his own reaction to the experience the author related.

Assign to each student that he keep a daily account of his activities at home, school, and other places during the time your class is studying the DIARY form. Explain that part of the pleasure in writing or reading a diary or journal is the reaction and comments which the author makes about his experiences.

RESOURCES:

Anne Frank: The Diary of a Young Girl (Doubleday)
Encounters: Teacher's Guide (Webster Division, McGraw Hill, gr. 10)pp. 74-81
Adventures in English Literature (Harcourt, Brace & World, gr. 12)pp. 254-255
Journal to Stella by Jonathan Swift
Insights into Literature (Houghton Mifflin, gr. 10) p. 308
Counterpoint in Literature (Scott, Foresman, gr. 8) p. 469

GOAL	Parable	CONCEPT	A parable is a type of fable in which the story has two senses, one illustrating the other by analogy. Its object is to persuade or convince.

INSTRUCTIONAL ACTIVITY

The richest source of parables for study is the Bible. Question the class to see if they have any favorite parable stories which they can retell. Duplicate several of these for distribution to students. Use the King James Version as your source since part of the literary education of all students should be to acquire familiarity with the language of this translation which has been called "the noblest monument of English prose."

Have students identify the following characteristics in the parables they study:

1. limited characterization
2. simple plot
3. uncomplicated action
4. an implied ethical truth

The Gospel of Luke in the New Testament is the richest biblical source of parables; it contains thirty. Have groups of students select different parables and practice stating the moral or ethical truth in simple, declarative sentences.

Allow interested groups of students to dramatize modern-day parables which they have constructed.

Show the film versions of Shirley Jackson's famous story "The Lottery," which is available from the County Materials Center. Also view the short film analysis of the story. Using the criteria for a parable listed above, discuss whether this is a modern day parable. (Shirley Jackson refused to say.)

RESOURCES:

The Holy Bible (King James Version)
The New Testament as Literature (Barnes & Noble, 1964) p. 58
Literature I (Holt, gr. 7) pp. 125-153

CONCEPT	GOAL
Language is precise and at the same time full of turns and twists ("tropes"), which the educated mind can follow, understand, and appreciate. Poetry, in particular, feeds on implication. Allegory is full narrative in which the metaphor is expanded beyond mere statement to imply social, political, moral, ethical, and artistic standards that men may follow.	Allegory

INSTRUCTIONAL ACTIVITY

Start with a definition and examples of analogy as used in exposition. If things are alike in several respects, then they are equal. In mathematics if A=B and B=C, they must be alike in all respects, and the conclusion is acceptable that A=C. In political speeches, comparisons may not be so truthful. In poetry use is made of the simile and metaphor, in which case the poet is revealing a slight similarity that supports his meaning. The sunset is golden, rose-tinted, purple-damascened, and the reader takes out of the comparison what he chooses to brighten his picture. He does not take all. Proceed to personification, which is an expanded metaphor; then to symbol, finally to allegory.

Begin the study of allegory with the parables. Stories from the New Testament, Aesop's fables, the Pardoner's Tale may be used to illustrate the simpler forms of allegory in which the author's intention is obviously moralistic. These will be preparation to allegory in works which are not obviously moralistic, yet which have levels of meaning far beyond the narrative.

Examine Frost's "Fire and Ice" to see the different levels of meaning. The intention is clearly metaphorical, and the reader can interpret the elements of fire and ice as desire and hate. This is not allegory unless the reader can find meaning apart from the statement made here.

E. E. Cummings' poem "Three Wealthy Sisters" is more clearly an allegory. It is narrative in which the meaning lies beyond the mere statement. Soul, Heart, and Mind, originally intended to be one, are separated. Life and death intervene, leaving Mind alone and solitary. Meaning: the powers of Soul are divided by the trivialities of life; the heart is disturbed by thoughts of death, and the mind gasps in sterile isolation.

Proceed to Pilgrim's Progress, where the intention is clearly ethical and religious, but the reader makes the transition from narrative to universal ideas. Swift's Gulliver's Travels is a full allegory in which the follies and evils of mankind are revealed in the narrative of a doctor who undergoes many a shipwreck in order to find out how low and how evil mankind can be.

RESOURCES:

Poetry: An Introduction to Its Form and Art (Harper and Row)
A Handbook of Literature (Odyssey)

GOAL	Formal Essay	CONCEPT	The formal essay expresses the author's personal views. It is usually critical, biographical, or historical in subject and careful and logical in treatment.

INSTRUCTIONAL ACTIVITY

Even if students in later life seldom read a novel or rarely attend a drama or never buy a book of poetry, it is likely they will often read essay forms because this kind of writing is so abundant in magazines and newspapers. Excellent examples of formal essays can be found in a wide variety of popular magazines from Reader's Digest to Esquire. Have students spread open any day's copy of The Miami Herald to the editorial columns of opinion, and some letters to the editor.

Unlike the author of imaginative literature, the essayist usually makes his purpose clear at the beginning. Students should have practice in identifying the purpose of formal essays of all kinds. Use these categories:

1. Essays that instruct by presenting information
2. Essays that express the author's careful opinion
3. Essays that try to persuade the reader to a point of view or a course of action

List for students the characteristics of the formal essay. Critically evaluate essays read in common by having class members show how these are realized in each one.

1. The language of the essays is formal.
2. The approach and tone of the writer is serious.
3. There is a logical organization which includes
    a. a statement of purpose
    b. supportive details and/or examples
    c. a stated conclusion

Ask students to collect personal copies of the slick magazines that are easy to come by, e.g., Life, Look, Saturday Review, etc. Have them cut out essays of interest to the class. Start a class file of essays in categories as instructional, opinion, and persuasive.

Some famous essayists for reading are Montaigne, Bacon, E. B. White, James Thurber, Max Beerbohm, Stephen Leacock, et al.

RESOURCES:

Studies in Non-fiction (Singer, gr. 9) pp. 1-4
Modern Drama, Poetry, and Essays (Singer, gr. 11) pp. 39-40
Composition: Models and Exercises (Harcourt, gr. 9) pp. 141-167

CONCEPT	GOAL
Free verse is rhythmical lines varying in length, adhering to no fixed metrical pattern, and usually unrhymed. The flow of the verse rises and falls irregularly with the thought or emotion.	Free Verse

INSTRUCTIONAL ACTIVITY

Read Carl Sandburg's "Grass," "Fog," and "Prayers of Steel." Point out the natural flow of words and phrases which reflect the feeling of the poem. Notice the words "shovel them under and let me work" and "I am the grass; I cover all." They have no metrical rhythm, only natural conversational rhythm. This organic rhythm can also be pointed out in "Fog" and "Prayers of Steel."

Read Robert Frost's "Departmental," "Nothing Gold Can Stay," and "Fire and Ice." Point out the metrical rhythm and the rhyme schemes of all these poems. Contrast these constructed poems with the free flow of Sandburg's poems.

For a class writing assignment give the students a list of subjects:

1. Courage
2. Love
3. Hate
4. Friendship
5. Parents
6. Apathy
7. Involvement
8. Education

Have each student write his own free verse poem using one of the subjects. Make it clear that each should <u>feel</u> the words and lines and avoid rhyme.

Further study of some of the following poems will give the student a more thorough understanding of free verse: Whitman, "When Lilacs Last in the Dooryard Bloom'd;" Amy Lowell, "Lilacs," and "Patterns;" Crane, "I saw a man" and "The Wayfarer;" Masters, "Ann Rutledge;" T. S. Eliot, "The Love Song of J. Alfred Prufrock," and E. E. Cummings, "Anyone Lived in a Pretty How Town."

RESOURCES:

<u>A Dictionary of Literary Terms</u>, Barnet, Sylvan, p. 96
<u>Literature Introduction to the Short Story, Drama, and Poetry</u>, Blair, Walter, p.710
Gordon, E. J., <u>Essays of the Teaching of English</u>, p. 125
<u>Reflections on a Gift of Watermelon Pickle</u> (Scott, Foresman, gr. 8)
<u>The Literature of America: Modern Drama, Poetry and Essays</u> (Singer, gr. 11)

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